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THE DEVELOPMENT OF THE SHORT-STORY

IN

THE SIXTEENTH CENTURY

BY

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I HEREBY RECOMMEND THAT THE THESIS PREPARED UNDER MY
SUPERVISION BY EDITH DOANE FLEMING
ENTITLED THE DEVELOPMENT OF THE SHORT STORY IN THE
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BE ACCEPTED AS FULFILLING THIS PART OF THE REQUIREMENTS FOR
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CHAPTER I.

HISTORY OF THE SUBJECT, DEFINITIONS, AND PURPOSE OF THIS INVESTIGATION.

The short prose fictions (narratives of 20,000 words or less) of the sixteenth century have received very little attention in histories of fiction. Usually historians have treated these narratives primarily in regard to their influence on the plot and style of later literature, the drama and the novel in particular. Dunlop's History of Prose Fiction (1814) does not refer to them, but Mr. H. Wilson in his revised edition of Dunlop (1911) makes brief mention of the collections of stories by Painter, Whetstone, and Grimstone; he relates them to Shakespeare's dramas, and gives a short reference to Lodge's Forbonius and Priseria, and Whetstone's Promos and Cassandra. Mr. Wilson, however, treats these two narratives merely with reference to the including of verse within the body of prose narratives.¹ Charles Herford (1886) speaks of the Pleasant Historie of Friar Rush, but only in connection with an early drama formed from the Rush legend.² Sir Walter Raleigh (1894) enumerates Painter, Whetstone, and Greene; Painter as furnishing material for the playhouses of England; Whetstone and A Groat's Worth of Wit as bearing on the biography of Greene.³ Mr. E.A. Baker, in his 1907 edition of Thoms' Early English Prose Romances, has an introductory chapter in which he traces the sources of Robert the Devil, Virgilius, George-a-Greene, and Robin Hood. Mr. Holliday (1912), in treating English Fiction from the Fifth to the Twentieth Century, mentions Painter, Fenton, Robin Hood, Greene's Mirror of Modesty, and Groat's Worth of Wit, and Nicholas Breton's Miseries of Mavillia.

¹ Dunlop, J.C., History of Prose Fiction (1911), vol. II, chap. XIV, p. 553.

² Herford, Charles, The Literary Relations of England and Germany in the Sixteenth Century (1886), chap. V, part 4, p. 311.

³ Raleigh, Sir Walter, The English Novel (1894), chap. II, pp. 27, 28, 50, 65.

In each case Mr. Holliday is interested exclusively in the influence of plot on later novels and dramas. Professor Saintsbury (1913) makes this brief statement concerning Painter's Palace of Pleasure:-

"Painter's huge Palace of Pleasure (1566) is only the largest and best known of many translations, single and collected, of Italian novellieri and the French tale-tellers, contemporary, or of times more or less earlier".¹

Elizabethan Translations from the Italian, by Mary Augusta Scott, supplies a valuable table of Romances in Prose. This list includes fictions of all lengths; and Chapter I gives editions of the various translations of each narrative, stating their sources and their influence on plots of other fictions.² But no one, so far as I have been able to ascertain, has included, in a history of fiction, a study of the short-stories of the sixteenth century, dealing with their literary structure, or considering them as precursors of the modern short-story.

Students and critics of the short-story of later centuries have been concerned chiefly with its development since the time of Poe. Those who trace the evolution of the short-story usually treat the sources of the plots. The shorter prose, previous to Poe, has been considered an unorganized, structureless narrative, called a "tale". For this reason sixteenth century prose has been very lightly passed over. Poe, in 1846, explained the structure of a "story".³ His essay is now credited with being the first outlining of the form and purpose of the literary type since defined by Brander Matthews (1885) as a distinct technique applied to narrative.⁴ Neither of these writers dealt

¹ Saintsbury, George, The English Novel (1913), chap.II, p.33.

² Scott, Mary Augusta, Elizabethan Translations from the Italian (1916), pp.xix-xxi, 3-79.

³ Poe, Edgar Allen, The Philosophy of Composition (1846).

⁴ Matthews, Brander, The Philosophy of the Short-story (1901).

with stories of the period under discussion. Mr. Thompson (1890)¹ quotes Brander Matthews' definition, and makes a contrast between the short-story and the novel; and Mr. Sherwin Cody, in his preface and introduction to The World's Greatest Short-stories, lists no stories from this century. Professor Canby in The Short-Story (1902) expressed the opinion that there is no manifest distinction between the structure of long and short prose in the sixteenth century.² Professor Bliss Perry³ and Miss E.M. Albright⁴ ignore the sixteenth century stories.⁵ It remained for Professor Canby to notice the place of sixteenth century stories in the evolution of the modern type, when, in 1909, he published The Short-Story in English,--a thorough and scholarly treatment of the historical development of the technique of short-story writing and a new departure. He studies the narratives, however, as collections of "novella", rather than individually as specimens of the technique of a new form of prose.⁶

Two more works by Mr. Canby appeared in 1912 and 1913. The Book of the

¹Thompson, D.G., The Philosophy of Fiction in Literature (1890).

²Canby, H.S., The Short-Story (1902), p.7.

³Perry, Bliss., A Study of Prose Fiction, (1902).

⁴Albright, Miss E.M., The Short-story (1909).

⁵Cf. also Dawson, William J. and C.W., The Great English Short-story Writers; Esenwein, J.Berg, Writing the Short-story. (1909), p.6 ff.

⁶Gascoigne's Ferdinando and Jeronimi; The Discourse of Rinaldo and Gelitta, and three of Petties' stories are treated briefly.

Short-story gives a chronological list of stories of various nations, including jest books, and a wide range of fiction. This is the first attempt of its kind. In regard to the structure of early narratives, Mr. Canby says:

"Generally speaking, then, there would seem to be no generic distinction in narrative before the nineteenth century, other than short and long".¹

A Study of the Short-story refers to Painter's Palace of Pleasure as "the new short-story", and expresses the opinion that the followers of Painter "allowed their translations to become, at the expense of an opportunity to become great fiction, almost the Elizabethan of Elizabethan Literature." In the chapter on The Elizabethan Novella Mr. Canby seems to indicate that he attributes the crystallization of the short-story form to the writers of Elizabethan novella.² The "simple stories" contained within Tarleton's News Out of Purgatory, The Cowler of Canterbury, are mentioned. Painter, Fenton, Lyly, Pettie, and Greene he considers the important agents in the development of the Elizabethan short-story. He is the first writer to become interested in the sixteenth century prose narrative as a germ of the modern short-story technique.

Mr. E. A. Cross³ does not deal with this century. Mr. S.P. Sherman mentions Painter's Palace of Pleasure, and agrees with Mr. Canby that there have been short-stories in almost every literature at some period of its national existence.⁴

The narratives of the sixteenth century have heretofore been indiscriminately classed together as "novella." The term novella has been very

¹Canby, H.S., The Book of the Short-story (1912), pp.13-20.

²Canby, H.S., A Study of the Short-story (1913), p.154. "Least tangible, but certainly not least important, the good plot, with a climax and conclusion, came into prose fiction with the short-story, and, in this period, for a while at least, superseded the disunity of the romance".

³Cross, E.A., The Short-story (1914).

⁴Sherman, S.P., A Book of Short Stories (1914), Introduction.

loosely used to include translations from Italy and France, and the term "romance" has been applied to translations from the Greek. Historians have not made any special distinction between "short" and "long" narratives, or studied carefully the technique of the individual narratives in the collections of "novella". Sixteenth century authors and translators were themselves satisfied to call their stories "novels", although these collections contain fictions of varied structure. For example, Painter's "novels" consist sometimes of stories, of a single incident-- "The Miracle at Lyons",¹ -- sometimes of philosophical arguments -- "The Orations of the Sythian Ambassadors to Alexander the Great, reproving his ambition and desire of Empire".² They are sometimes long stories of intricate plot, numerous characters, and many situations, e.g. The Lords of Nocera,³ at other times they are merely a chain of loosely connected incidents-- e.g. Sultan Solymen⁴, and Queen Anne of Hungary.⁵ There are some stories also, in Painter's collection, which contain few incidents, few characters, a climax, a discernable "atmosphere", and one compelling situation -- e.g. Mithradanes and Nathan.⁶

From the foregoing survey it would seem, then, that a close inspection of sixteenth century narratives might lead to a new classification of these stories and thus to a more precise understanding of the history of the short-story. Such a reclassification and history it is my purpose to attempt.

To begin with, it is essential that I make clear my usage of the term "short-story". The majority of scholars who have interested themselves in this particular field of fiction are agreed that the short-story is the result of a definite, highly-finished literary method, the details of such a method

¹ Novel 65.

² Novel 13.

³ Novel 33.

⁴ Novel 34.

⁵ Novel 21.

⁶ Novel 18.

being determined by the purpose of the narrator. Edgar Allen Poe has explained, more clearly than anyone else, the necessity of a nucleus around which to build a short-story.¹ This nucleus, he insists, is not necessarily a plot, a character, or a distinct geographical or historical setting, but an emotion -- a mental reaction which is to be the predominant effect of that plot, character, or setting.² In fact the nucleus may be contained in any one, or it may be in two or in all three of the essentials of narrative organization. But, in any case, the situation, the compelling interest of the story, must be clear-cut and well defined.

Most of the disagreement and argument in regard to the definition of the short-story has arisen from the disinclination of its critics to relinquish the promiscuous application of the term "tale" to all sorts of brief narrative. We arrive nowhere by clinging to the original definition of "a tale", and "a story" for these words were made all-inclusive. "The short-story" as a term, has grown out of the need for a distinctive name for a definite literary structure. This sifting has made it necessary to redefine the "tale".³ One does not need to

¹Poe, E. A., The Philosophy of Composition (1846).

²See also: Williams, Miss B.C., Handbook on Short-story Writing (1914).

³Notestein and Dunn, The Modern Short-Story (1914), p. 12: "The tale is the sum of parts unrelated while the short-story is a vital whole."

Miss Albright states that the modern definition of the tale is that it is "a single incident or episode". This would make the tale narrower in range than the short-story, and parallel with the anecdote or sketch. "The word tale is now applied to a particular form of short-story." -- The Short Story (1909), p. 11.

Esenwein defines the tale as "an unplotted chain of incidents." -- Short Story Masterpieces, French (1912), Introduction, pp. 5-6.

read far to see that there are short fictions which lack the artistic compression and the keenly perceptible effect of a short-story, but in substance seem to be enlarged short-stories, or short novels; nor that there are, on the other hand, narratives which are not as highly organized as either of these two forms. With rare exceptions, these two methods of telling a story have come to be called, respectively, "novelettes" and "tales". The term "novelette" is often felt to be an objectionable term, yet there seems to be no available word in the English language, nor in other tongues is there a word which can be conveniently adapted. The Italian term "novella" is awkward for our purpose, since it has been used only in the plural; furthermore it would be confusing to redefine a word which has been so long used to designate "Italianate tales" of all manners of construction.¹ The French term "nouvelle" does not convey exactly the meaning of "novelette".² Waite and Taylor in Modern Masterpieces of Short Prose Fiction define stories of a single incident, without climax as "mere narrative". This term does not seem to me to be definite enough to be serviceable. If we must redefine the "tale" to classify "a separate type of short-story"³ what are we to do for a classification for the "mere chain of incidents"? There are enough such narratives of interest, if not of literary value, to merit a definite classification.

Mr. Canby has given an account of the art of a short-story writer, which, supplemented by a concrete example of the choice of method which the writer of narrative has at his behest, I think will make sufficiently clear my division of narrative into three types or classifications:-

"It is with the short-story as with the novel,-- its elements are to be found elsewhere, but it is their combination, and their

¹ Miss Albright (Introduction p.11) quotes Howells in the North American for Sept., 1901, "the novella (Short-story) embodies a drama, and develops a type."

² Esenwein: Short-story Masterpieces; French, p.8-9.

³ Albright; p.11.

development when so combined which results in a form distinct from its antecedents¹.....The process is very artificial, but very powerful; it is like turning a telescope upon one nebula in the heavens. Thus it is the standpoint of the author that makes the distinction between a short novel, always excepting the impressionistic variety, and the long short-story. In the one the writer digests life histories or portions of them; in the other he looks only for the episode, which like the bubble on the stream, is part of, yet distinguished from the main current. Recognizing the futility in certain cases, and the needlessness in others, of expressing the whole truth, he succeeds much better with the half. He forgoes completeness and gains in force, and this by a change in the standpoint from which he views his world of fact and fancy."²

To illustrate:- A murder has been committed in Elm Street. It is a well-to-do residence neighborhood. The murdered man was found in the house across the street, just opposite his own home. An account of the incidents following the finding of the dead man, concerning itself especially with the reaction of the dwellers in the house where he was found, expressing their horror and shocked surprise, would be a short-story. Another short-story might be told to emphasize the terror of the neighbor who dreaded being found guilty. Still a third might relate the grief of the bereaved family as its point of emphasis.

A novelette might be written concerning the same plot. It would relate the resultant incidents in all three houses, with reference to all three situations -- horror, terror of guilt, grief. Of necessity this narrative would emphasize more characters, and perhaps would relate the former life of some of them.

If one of the neighbors should relate to someone the discovery of the murder, digressing frequently to include, in an unpremeditated fashion, similar tragedies which had occurred in the city,-- this conversation would afford material for "a tale", -- an unplotted chain of events, the sum of parts remotely related.

¹Canby, H.S., The Short-Story (1902), p.20.

²Canby, H.S., The Short-Story (1902), p.26.

Briefly then, I may state my definitions as follows:-

A short-story is a short fiction producing a single emotional effect by means of sustained emphasis on a single character, climactic incident, or situation.¹

A novelette is a short fiction employing many characters, and centering interest in the unravelling of an intricate plot; a condensed novel.

A tale is a short fiction whose chief interest is in a series of incidents having no sustained or elaborate plot, or singleness of effect.

For two reasons it has been necessary to determine upon a limit of length for the fictions which are to be studied. In the first place, it is imperative that the material for my discussion be limited sufficiently to allow of a thorough treatment within the range of a master's thesis. Secondly, the subject matter itself urges a limit of length, approximately 20,000 words, for the narratives which may be classed as short stories; for although there are comparatively brief stories which more nearly resemble the novel than any other structure, yet for the most part those narratives which exceed 20,000 words are either loosely constructed incidents, or "tales", or else they are found to include so many situations and digressions that the result is a short novel.

Through this study of the sixteenth century short prose fiction I hope to answer the following questions:- (1) Are there any good examples of the short-story form, as we now use the term, among these narratives? (2) If there are no short-stories, what approaches to this form may be found? (3) What improvement or development in literary skill in the structure of narratives has been gained in the century?²

¹I have followed more closely than any other, the definition given by Notestein and Dumin in The Modern Short-story (1914), p. 18. "The short-story is a narrative producing a single emotional impression by means of sustained emphasis on a single climactic incident or situation."

²A large number of fictions are inaccessible to me. I am unable in some instances to know whether the narratives are of long or short types. The

following is a comprehensive list of the stories I failed to obtain:-

- | | | |
|---|--|---|
| 1511 -"Ponthus of Galyce
and of Lytell
Brytane". | 1578 -Henry Wotton's
"Courtlie Con-
troversie". | 1590 -Translation of
Bartheleimi Aneau's
"The Cock". |
| 1518 -"Fredrick of Jemen" | 1579 -T.Purfoote's
"Forest of Fancy". | 1590 -"The Cobler of
Canterburie". |
| 1518?-"Mary of Nemmegan." | 1579 -Stephen Gosson's
"The Ephemerides
of Phialo". | 1590 -Henry Robert's "Defiance
to Fortune". |
| 1518 -"Oliver of Castile." | 1579 -Abraham Fleming's
translation of
"Hemetes". | 1590 -"Phillip's Venus" by M.
Jo. |
| 1521 -"Christine de Pisa" | 1580 -Humphrey Gifford's
"Posie of Gillo-
flowers". | 1592 -Barn. Rich's "Adventures
of Brusanus". |
| 1528 -"The Destruction of
Jerusalem by Vespa-
zias and Tytus." | 1581 -John Carthenie's
"Voyage of the
Wandering Knight",
translated by
William Goodyear. | 1594 -John Dickenson's "Arisbas
or Cupid's Journey to
Hell". |
| 1548 -Diego de San Pedro's
"The Castle of Love" | 1582 -Whetstone's "Hep-
tameron of Civil
Discourses". | 1595 -Robert Parry's
"Moderatus History of
the Black Knight". |
| 1556 -"The History of
Aurelius and Isa-
bella." | 1583 -"History of Ger-
ilion of England". | 1596 -"Cent Histories Tra-
giques". |
| 1560 -"Eurialus and Lu-
cresia." | 1583 -Brian Milbaucke's
"Philotimus". | 1597 -Thos. Beard's "The
Theatre of God's
Judgments". |
| 1568 -Edmund Tilney's
"Flower of Friend-
ship". | 1584 -William Averill's
"Dyall for Dainty
Darlings". | 1597 -Jo. Goubourne's "Afffrican
and Mensola". |
| 1571 -Thos. Fortiscue's
"The Forest". | 1584 -Second part of
Rich's "Farewell". | 1597 -"Queen of Navarre Tales". |
| 1573 -James Sanford's
translation "The
Garden of Pleasure" | 1584 -William Warner's
"Pan His Syrinx". | 1598 -"Bellianis, The Honor
of Chivalrie". |
| 1574 -"Olyver Aldwanton's
Image of Idleness" | 1587 -Hedley's trans-
lation of "The
Banishment of
Cupid". | 1598 -John Dickinson's "Greeve
in Conciipt: Tragique
Historie of faire
Valeria of London". |
| 1574 -Barnaby Rich's
Dialogue between
Mercury and an
English Soldier". | 1587 -Bart. Young's
"Amorous Fiametta" | 1598 -Henry Robert's "Honor's
Conquest". |
| 1575 -Claudius Holy-
band's "Arualte
and Lucenda". | 1588 -Munday's "Palmerin
d'Olivia". | 1599 -Richard Lynche's "Four-
taine of Ancient Fiction". |
| 1576 -Thos. Churchyard's
"Fortunatus". | 1590 -William Averill's
"Four Notable
Histories". | |
| 1576 -Whetstone's "Rock
of Regard". | | |
| 1577 -Robert Smith's
"Tragical Histor-
ies". | | |
| 1578 -"Tarleton's Tra-
gical Treatises". | | |

CHAPTER II.

THE HISTORY OF THE SHORT-STORY FROM 1500-1565.

An understanding of that which has gone before is essential to the critical study of any sort of work in any given historical period. As Mr. Canby has said, "Precedent is everything in story-telling, which is the most conservative of the arts".¹ Therefore a rapid survey of the art of narrative-writing which the sixteenth century received as its heritage from previous ages may aid us in making an estimate of the stories which were written in the period of 1500-1565, the first division of our study of sixteenth century short prose.

There are two points of departure in a study of the heritage of the short story:² (1) a tracing of the purpose to write the unreal or imaginative as real,--that is, the birth and growth of fiction, is one consideration. (2) The development of the purpose to find and use an artistic method which would produce the "finished" short-story (whether this method is used in prose, in poetry, or in drama) is a second consideration. Neither one of these investigations can be completely covered in this discussion; but I will attempt a brief outline of the chief gains toward the short-story previous to 1500, and hope that the accompanying table of writings will prove of service to a closer study by other students. Professor Canby in the first five chapters of The Short-story in English has so carefully covered the development of the "story sense" that it is needless to repeat that study here. However, I have made use of Mr. Canby's text for the completion of my chronological table.

The earliest fictions were unconsciously fictitious. They were "histories" of saints' lives, which grew from brief, true stories of the lives of godly men,

¹Canby, H.S.; The Short Story in English (1909), p.76.

²Matthews, Brander; The Historical Novel and Other Essays (1914), p.83.

³Chronological Table of the Earliest Prose of the Sixteenth Century:-

Prose Fictions		Sources	
1510-15	"Gesta Romanorum"	Valerius Maximus Macrobius Aulus Gellius Pliny Seneca Boethius Ovid "Bearlam and Josophat" romance "De Clericali Discipline" Fables of Bidpai "Arabian Nights" Caxton's "Golden Legend" "Aesop's Fables" "Turkish Tales" "Persian Tales" Aristotle's "Secretum Secretorum" Miracles of Mary", conte devot.	Various lengths; all under 13,000 words.
1510-	"King Appolyn of Thyre"	Greek Legend "Gesta Romanorum"	21,000 words
c1510-	"Robert the Devil"; Wynkin de Worde	Latin of Etienne de Bourbon English prose tale, 1496 French prose tale direct source	19,800 "
c1512	"Helyas, Knight of the Swanne"	Maitre de Guise: "Chronicle of Tongues"	Over 35,000 words.
c1518	"Virgilius", translated by John Doesborcke	"Les Foits merveilleaux de virgille"	13,000 words
c1530	"Friar Bacon"	Life and work of Roger Bacon a scientist and scholar of the 13th century	20,800 "
c1530	"George-a-Green"	"Robin Hood Tales" and real English characters	19, 500 "
1530-70	"Guy of Warwick"	French prose of 1525	35, 000 "
c1530	"Robin Hood" (lost)	Metrical Romances	

written by monks who witnessed their saintly characters, into long accounts of wonders, miracles, and sayings of these saintly men which were almost entirely imagined. At first this straining of truth and adding of imaginary material was due wholly to a love of miracles, a wonder-worship. Later, religious jealousies and local ambitions caused the writers to attempt to picture their favorites in a superior light, wishing to bring a local church into notice. It came about quite naturally that the same hero-worship should affect the methods of writings concerning laymen; and then we have "fictitious biography".¹ From kings and nobles, the attention of literary men turned to homespun heroes and neighborhood characters, in later centuries. Geoffrey of Monmouth, in 1135, saw his opportunity to aid himself in church preferment and so sought out Britain's traditions. Since the ambitions of the Norman kings for a strong, united Empire required a strong tradition, Geoffrey wrote his Historia Regum Britannia, (1139). Much of his material is purely invention. The same is true of William of Melmsbury's Gesta Regum Anglarum, (1154), and the Biography of Fulke Fitzwarine, (1256-64).

The second half of the fourteenth century was dominated by the influence of Chaucer. Since he made great improvement over his predecessors in his studies of character, he aided greatly in the development of short-story technique,² but because Chaucer's medium was poetry, he retarded the development of prose narrative.

Although there were short narratives included in almost everything that was written in these early centuries, not until the Gesta Romanorum³ (c1400), and the translation of Aesop (1481?) do we have any comprehensive attempts to

¹ Adamnan's Vita Columba (690-700).
Asser's Life of Alfred (893).

² Cf. Perry, Bliss, A Study of Prose Fiction (1902), pp. 112, 135, 303.
Canby, H. S., The Short-Story in English (1909), pp. 67-68.

³ Cf. Early English Text Society Publications, vol. 1.

collect numbers of stories as stories. Heretofore they have been embedded in other material; yet even now they are written as exemplars and fables,--with a moral applied.

From 1400-1450 English fiction was dominated by translations from the French metrical romances. Long narratives of kings and knights were composed. During this period Caxton published Malory's Morte d'Arthur which includes a mixture of French and English matter.

In the following table of fictions of the period from the fourth century to the sixteenth, I have indicated by an asterisk the works which Mr. Canby has carefully treated in his The Short-story in English.

II. Table of fictions of period 4th century to 1500.

401-410 A.D. "Vitas Patrum".*	1475-6--1489	Caxton's translations. (All long narratives).
-Latin tr. from Greek of 400	1475-6	Raoul Lefevres' "Recuyll of Historia Traise."
-Later West Saxon ms.	"	Raoul Lefevres' "Jason".
4th, 5th, 6th centuries	1481	Wm. of Tyres "Godfrey of Bologne".
prose saints' lives.	cl481	"Aesop's Fables".*
"Widsith".	1481	"Reynard the Fox" (from Flemish)
Prose chronicles.	1483	published "The Golden Legend".
c650--"Beowulf" *	1483	Deguilville's Second Journey; the "Soul after Death".
7th century Caldmonian poems.	1484	Geoffrey de la Tour's "Book of the Teaching of the Knight of the Tower".
690-700 Admnan's "Vita Columba".	1485	"Paris and Vienne".
c690--"St. Patrick"	1485	published Malory's "Morte d'Arthur".
705 --Bede's "St. Guthbert".	1485	"Life of Charles the Great".
709 --Eddin's "St. Wilfred".	1489	published "Blanchardyn and Eglantyn".
731 --Miracle stories in Bede's "Eccleastical History".*	1489	"The Four Sons of Aymon".
749 --"Life of St. Guthlac"		
893 --Asser's "Life of Alfred".		
--- Unlimited number of saints' lives.		
--- Anglo Saxon chronicle		
1000 "Appolonius of Thyre".		
971 "Blickling Homilies".*		
1135 Geoffrey of Monmouth's "Libellus Millini".		
1139 Geoff. of Monmouth's "Historia Regum Britannia".		
1154 William of Malsbury's "Gesta Regum Anglorum".		
1200 Layamon's "Brut".*		
cl250 "Vox and Wolf"		
1256-64 "Fulke Fitzwarne"		
cl258 "Dame Siriz".*		
1280-1350 "South-English Legendary".*		
--- "Andren Reiole".*		
cl359 "Pennyworth of Witte".		
14th century		
--- Miracles of Mary		
--- "Handling Sin" by Roberd of Brumpe from original of Wm. of Washington.		
1383-4 Gower's "Confessio Amantis".		
cl387 Chaucer's "Canterbury Tales".		
cl400 "Gesta Romanorum"		
--- Lydgate and Occleve		
1430 DeGuilville's Travels, 1st part.		
1450 John Raus's "Richard Beau- champ Earl of Warwick".		
cl450-60 prose "Merlin"		

In my study of the stories of the years from 1500 to 1565, I shall seek answers to these inquiries:- (1) Has there been any conscious attempt to produce a unified narrative? To compress material? (2) Has there been any attempt to draw, realistically, individual characters? (3) Is there any conscious purpose to create the "atmosphere" which is part of a short-story?^{or} _^ to choose a situation?

The first recorded work of fiction of the sixteenth century is called The Gospel of Nicodemus, (1507); it is a long narrative of which there were Anglo Saxon versions in the eighth century, and consists principally of accounts of miracles, resembling the saints' legends. Mr. Dunlop traces the Greater Grail and the Shorter Grail legends to the Gospel of Nicodemus.¹ The incidents of the association of Joseph of Aramathea and Nicodemus in attending the body of Christ, when He was taken down from the cross, form the chief theme of the narrative.²

An edition of the Gesta Romanorum was published in 1510-15. A description of this work, in E.A.Baker's Guide to the Best English Fiction, reads as follows:

"A collection of Latin stories compiled late in the thirteenth or early in the fourteenth centuries; author unknown and country unascertained; intended probably as edifying examples for the use of preachers. English translation printed by Wynken de Worde, 1510-15. A parallel compilation to that of Chevalier de la Tour-Lendrys, all the tales, whatsoever their nature and origin, being burdened with a Christian moral. Sources various--oriental, classical, and mediaeval. A Latin translation of the Fables of Bidpai, the Arabian fables of the Spanish Jew; Petrus Alphonsus, ancient chronicles now lost, and the decadent classical authors, were all drawn upon largely; but the various Mss. differ considerably as to their contents. The history is false, the characters are fictitious, and the title - the Acts of the Romans - purely gratuitous; it is a miscellany of oriental romance and apologue, beast fables, classical tales, miracle stories, legends of the virgin, costumed in the external features of mediaeval life. All the stories are allegorized or otherwise interpreted in a moralizing way, often with the most absurd results. It is important in literary history as a storehouse whence Italian, French, and

¹ Dunlop, J.C.; History of Prose Fiction (1911), pp.162,168-9,246.

² I have not seen a copy of this work.

English writers, poets, novelists, and playwrights obtained many of their plots."

Many authors have found inspiration in the Gesta, and there are constant allusions to it. There^{are} a few outstanding features of this collection; one of which is its large number of stories which are remarkable for brevity. There are only six stories which are over two thousand words in length, and only one over 10,000 words. Obviously it is impossible, here, to treat exhaustively so stupendous a work, but I shall summarize the plots and attempt an analysis of the construction of a few of the one hundred and eighty-one narratives which the Gesta contains.

No. XI, Of the Poison of Sin, is the story of Alexander. It is only 220 words in length, excluding the application or moral applied at the close in a separate paragraph. (These applications are always given, each one beginning "My beloved",---) The story proper, verbatim, is this:-

"Alexander was a prince of great power, and a disciple of Aristotle, who instructed him in every branch of polite learning. The Queen of the North, having heard of his proficiency, nourished her daughter from the cradle upon a certain kind of deadly poison, and, when she grew up, she was so beautiful that the sight of her alone affected many with madness. The queen sent her to Alexander to espouse. He had no sooner beheld her than he became violently enamoured, and with much eagerness desired to possess her; but Aristotle observing his weakness, said: 'Do not touch her, for if you do you will certainly perish. She has been nurtured upon the most deleterious food, which I will prove to you immediately. Here is a malefactor who is already condemned to death. He shall be united to her and you shall soon see the truth of what I advance.' Accordingly the culprit was brought without delay to the girl, and scarcely had he touched her lips, before his whole frame was impregnated with poison, and he expired in the greatest agony. Alexander, glad at his escape from such imminent destruction, bestowed all thanks on his instructor, and returned the girl to her mother."¹

The application for this story XI is 180 words in length.

Even within the small compass of 220 words, the writer of the story

¹For sources of this story see Gesta Romanorum, ed. E. A. Baker (1905), p. 381, note 7.

has managed to present five characters, - Alexander, the Queen of the North, Aristotle, the daughter of the Queen, and the condemned slave. He has given conversation, as a touch of the spirit of dialogue, in Aristotle's warning. There is a climax, and a single situation. These requisites of the short-story art are present in embryo, but the narrative is too limited in compass to admit of any real characterization, or to suggest a short-story "atmosphere". Perhaps the compression of material is the most remarkable phase of this fiction technique.

NO. XV, Of the Life of Alexius, son of the Senator Eufemian, is longer -- 3080 words. It is the legend of the man who is persuaded that he loves a lady, marries her, and on the evening of their wedding day deserts her for a life of poverty and "self-sacrifice". Because of his humility he is wonderfully loved of God and becomes a saint, though he has neglected his wife and parents for seventeen years, and, having returned disguised and ill, remains unknown to them until they read a message which he has prepared to be read when he is gone.¹

On the whole, Alexius is a fairly unified plot. It is brief enough in the telling, and there is a discernible atmosphere of sad dutifulness. The reader is at once disgusted with the ascetic and pitiful toward his blindness. Much could be done with the web of this plot, to delineate character and increase the tenseness of the situation; -- here a man who thinks he is sacrificing himself is really turning his back on his real duty for an imagined, fanatic one.

NO. XLI, Of the conquests and charity of our Lord, is another brief story, -- 175 words. The story itself is almost as brief as any summary I can devise, therefore I quote the narrative verbatim:

¹Robert L. Stevenson's "Will" in his story of The Parson's Marjory came to my mind in connection with the philosophy of Alexius.

"Cosdras, king of the Athenians, having declared war against the Dorians, assembled an army, and despatched messengers to the Oracle of Apollo to ascertain the fortune of the engagement. The god answered that the party whose chief fell by the sword of the enemy should win the field. The Dorians, also, understanding the response of the oracle, strictly enjoined their soldiers to spare the life of Cosdras; but the king, disguising himself in the habit of a slave, cut his way into the heart of the hostile army. The enemy, perceiving the extreme audacity of a single man armed only with a sabre yet fighting valiantly and effectively in the very midst of them, turned all their attack upon the warrior, and with some difficulty slew him. Thus by a remarkable effort of patriotism he enabled his country to triumph over its enemies; and at his death, on one side so fatal in its consequences, was bewailed not less by the adverse host, than by his own subjects."

The title, it will be noticed, has nothing to do with the substance of the story proper; it refers to the "application" as in most instances the titles do.¹ (Alexius is an exception.) Here we have another web for a short-story plot. The character of king Cosdras could be drawn more fully, as is the character of Nathan in "Mithridanes and Nathan" in Painter's Palace of Pleasure.² This narrative in the Gesta Romanorum has unity of plot, unity of effect, just one chief character, one situation and two incidents,-- the inquiry at the oracle and the death of the generous king. The extreme brevity of the story can only hint at the "effect" or "atmosphere" which might be developed from this plot.

No. LXIII, Of the Pleasures of this world, may be called an approach to the short-story. Briefly the plot is this: Aglois, the daughter of Vespasian, is to marry whoever returns safely to the Emperor to demand her hand in marriage, after he has spent four days in a garden prepared by the Emperor. So far no one has ever succeeded, for no one has thought to seek first the lady's personal favor before entering the garden. One day a knight asks

¹Cosdras' death is paralleled to that of Christ: "So did Christ put on mortality, and by his death triumphed over our demoniacal foes." -- Baker, E.A., Gesta Romanorum (1905), p. 140.

²Novel 18.

her aid. By means of the advice of his "Lady of Comfort" this knight overcomes a lion, winds his way out of a labyrinth by following a thread, and marries Aglois.¹

Here are three principal characters: the Emperor, his daughter, and the knight; -- the last makes the greater appeal because he proves himself different from his companions in the rivalry for the hand of the Emperor's daughter. There is one situation, unity of plot, brevity, singleness of effect, but the climax is weakly presented in the Gesta, and the narrative is too brief to allow of a good delineation of character. Much might be done to endear to the reader the personality of the knight who wished to really win the lady's heart for himself, through his personality, rather than by means of a contest or wager. (One is reminded of Portia's lover Bassanio.) Likewise much could be done to acquaint us with the "Lady of Comfort" -- for she reminds one of Portia.

No. LIX, Of too much Pride, consists of one situation portrayed through four closely related incidents, has one chief character and two minor characters, and possesses a tangible effect or atmosphere. Emperor Jovinian of Rome impiously boasts of his power and is punished for his pride. A man who resembles him in appearance usurps Jovinian's power while the Emperor is bathing, leaving him naked, to be mocked by his subjects. The people fail to recognize the real ruler until Jovinian is sufficiently humbled and has confessed his impiety to the priest. There is a prevailing tone of futility and sadness while the Emperor is scoffed at and scorned because he claims to be the ruler; even his body guard fail to know their master. We are sorry for the humbled man. Every one of his subjects thinks the usurper is the

¹ Compare the story of the minotour and the clue furnished by Ariadne to her lover.

rightful ruler, and no one honors the Emperor's claims; he is thought to be an impostor, or an insane person. As a man, without his royal insignia he is absolutely powerless; even the Empress denies her husband; the old man's favorite dog flies at his throat. Of too much pride is a very good attempt in the direction of the proper technique for a short-story.

No. CXXV, Of Conscience is the story of the Rape of Lucrece, which has been treated by so many writers since the Gesta. Here it is very concisely told, and, strangely enough, with more delicacy than is found in later versions of this tragedy. All of the elements of a short-story are in this story, but the extreme brevity precludes the development of the short-story atmosphere. This criticism is also true of No. CVIII, Of constancy in adhering to promises, which is the plot of Damon and Pithias, of classical fame, transferred to the lives of two thieves. Mr. Baker suggests that from this story may have arisen the proverbial saying of "honor among thieves."¹

No. CIX, Of the Avaricious pursuit of Riches, which leads to Hell, is the story of a carpenter, who was to determine whether his host should return to him his lost gold, by a test of choosing between three kinds of cakes. The carpenter was unaware that he was being "weighed in the balance." Mr. Baker traces the story through the Decameron, Gower's Confessio Amantis, Cento Novelle Antiche, novel LXV, Joannes Damascenus fable of Barlaam and Josophat, back to the Greek of 800. He also suggests that Barlaam's fable is the original source for the Casket episode in Shakespeare's Merchant of Venice.

There is a little more of character drawing in story number CIX than in the shorter stories. (This one is 510 words in length.) Some conversation is introduced, yet there is less of unity of effect than in Alexius, XLI, LXIII, or CVIII.

¹Gesta Romanorum, ed. E.A. Baker (1905), note 15, p. 424.

No. LXIX, Of Chastity, is a theme which we shall meet again: the emperor Callus married his daughter to a carpenter, giving his son-in-law a shirt which was to remain spotless as long as he and his wife are faithful to each other. Three soldiers, learning of the gift, seek to seduce the wife, but she outwits them, locking them in a chamber with bread and water for food. There is less of character and more of incident stressed in this narrative. Otherwise the same criticisms hold true as for the previous stories.

A further detailed treatment of more of the stories from the Gesta is unnecessary, yet there are a few which must be mentioned because of their interest as literary potentialities, or in some cases because of their very curiousness. No. LXXXIX, Of the triple state of the World, introduces the theme of the bequeathing of three rings.¹ No. CIV has for its source Aesop's fables. It is the story of a knight who removes a thorn from a lion's foot and in reward is befriended by the lion. No. CXXXVII, Of Christ's Clemency, is a version of the Coriolanus story.² No. V, Of Fidelity, expresses the sentiment that she who has deceived her father will deceive her husband.³ No. VII, Of the envy of bad men toward the Good, is a prodigal son story. No. CX, Of the Recall of Sinners, tells of a knight named Placidus who lived during the reign of Trajan. He was commander-in-chief of the Emperor's armies. He experiences humiliations and losses similar to those of Job, and at last his wife and sons are restored to him. The technique is that of the novelette. No. CLIII, Of temporal tribulation, is the story of Appolonius of Tyre. This narrative, also, is a novelette.

¹ Compare Decameron, first day, novel 3; Canto Novelle Antiche, Novel 71; Swift's Tale of a Tub; Lessing's Nathan the Wise.

² See Shakespeare's play of the year 1610.

³ See Shakespeare's Othello, Act I, Sc. 111.

Two of the stories may be classified as narratives approaching the novelette, -- XIII and XX. Each contains a large number of incidents and a rather complicated plot. The remainder of the Gesta Romanorum consists of tales and anecdotes.

Following the 1510-15 Gesta Romanorum there appeared a series of "life histories" -- really fictions -- of varied lengths.¹ Some of these come within the limits we have set for the short-story and for that reason are of interest, although in other points they have little to do with the technique of the short-story.

¹ In 1510 a long fiction, King Appolyn of Thyre, printed by Wynken de Worde from the Greek legend, was published. It will be recalled that a Latin version forms the CLIII story in the Gesta Romanorum (cf. Dunlop, J. C., History of Prose Fiction, 1911, p. 85, note 1). A more ancient and a better text is in a manuscript in the library of the Abbey of St. Ulrich and St. Afra at Augsburg. Gower tells this story with very little alteration in his Confessio Amantis (1383-1384). The English translation is 21,000 words in length; in technique it more nearly resembles the novel.

Helyas, Knight of the Swan (c1512), is over 35,000 words and partakes more of the nature of a novel than of any other literary form. (Cf. Thoms, W.J., Early English Prose Romances, 1907, pp. 693-784.) Helyas contains incidents of magic and emphasizes adventurous incident. Source: Chronicle of Tongues, by the Maitre de Guise. (It is incorporated in the German romance of Lohengrin.) Cf. Baker, E. A., Guide to the Best Fiction in English (1913), pp. 5-6; also Century Cyclopaedia of Names, "Knight of the Swan."

Friar Bacon (c1530), is 20,800 words in length. It is the story of the Franciscan Friar whose clear study of nature gave him fame as a magician in the stories of the people. Like Virgilius it is a narrative of magic and consists of a chain of unplotted incidents. Cf. Thoms, W. S., pp. 23-27.

Guy of Warwick (c1530-70) is a translation from the French of 1525. The story had appeared in metrical romances in the twelfth and thirteenth centuries. In the English prose version it is over 35,000 words, and emphasizes the love story. Its bombastic style would indicate that the date should be given as 1570 rather than 1530. (Cf. Thoms, W. J., p. 329 and Jusserand, J.J., A Literary History of the English People, 1909, p. 224, footnote.) The historical element of the story is founded upon events occurring before the Norman Conquest.

In 1510 we find the narrative of Robert the Devil (19,800 words), a supposed "history" of Robert, whose mother gave him to the devil in conception. The oldest known version is a Latin one by Etienne de Bourbon, a Dominican Friar who died in the middle of the thirteenth century. The English translation is a "rogue story," full of incidents of cruelty and lust. The point of emphasis is not character, but incident. It is too complicated to be called a tale and yet not sufficiently unified to be called a novelette. In no way does it resemble a short-story.

Virgilius (c1518), a narrative of 13,200 words, is an Italian story, translated, without date, by John Doesborcke of Antwerp. Esdaile gives the date (1518?). The title runs thus: "This booke treath of the life of Virgilius and of his deth and many merwayles that he dyd in his life tyme by Wythcraft and nygramcy through the helpe of the devyls of hell. I. Doesborcke: Anworpe."¹

Virgilius is merely a tale. It has no unity of plot. Purporting to be a history of real character, it is doubtless based upon fact, but ideas of magic and a love of citing adventure have distorted any semblance of "history" in the narrative. Virgilius is not a man; he is presented as a magician who always prevails over the great difficulties which he meets.

Still another fictitious biography is that of George-a-Greene (c1530), which contains 19,500 words. In verity it is a chain of fictitious episodes woven around the life of a homespun hero, George-a-Greene, who meets with Robin Hood and his companions. The story, indeed, has very much

¹ Cf. Dunlop, J.C., History of Prose Fiction (1911), p. 431. "It has been doubted whether the sorcerer Virgilius was the same with the Roman poet; but it appears from the authors of the fourteenth and fifteenth centuries, that such at least was the prevailing opinion of the dark ages." The text I have used is Mr. E. A. Baker's 1907 edition of Thoms, first published in 1858.

the spirit of the Robin Hood legends.

Robin Hood (c1530-70) is "a reduction into prose of ballads from the common garlands, most of which appear in Ritson's collection. It forms the only prose history of Robin Hood. It is full of anachronisms; the period is supposed to be that of Henry VIII instead of the early Angerlin period (c1160-99)." ¹

The Goodli History of Lucrez

In 1560² there appeared an English translation from the Italian romance De Duobus Amantibus by Aeneas Silvius Piccolomini.³ The title of this story differs in the several editions; those between 1550-60 seem to have been sometimes Eurialus and Lucrez;⁴ sometimes The Goodli History of Lucrez; and the 1708 edition, which is the only text available to me, is entitled The History of the Amours of Count Schlick.⁵

The book was published by James Woodward, in London, 1711, but the title page of the story (pages are renumbered for each story, and this one consists of the last sixty-three pages in the book) gives the date of translation

¹Cf. Baker, E. A., Guide to the Best Fiction in English (1913). Also Jusserand, J. J., op. cit., p. 224, footnote.

²Cf. Savage, Howard, The Beginnings of Italian Influence in English Prose Fiction, in Modern Language Association Publications (New Series), March, 1917, p. 2.

³Ibid, p. 5.

⁴Jusserand, J.J., The English Novel in the Time of Shakespeare (1890), p. 85, footnote.

⁵"The Memoirs of the Court of Scotland, or the History of the Earl of Douglas, with the Secret History of Mackbeth, King of Scotland, by the author of The Ladies Travels into Spain, the Memoirs of the Court of England, and the Memoirs of the Earl of Warwick. To which is added the Art of Love, or the Amours of Count Schlick, Chancellor to the Emperor, with a young court Lady; Written in Latin by Pope Pius the II."

as 1708. Since the findings of Mr. Howard Savage, in the Modern Language Association Publication before mentioned, would indicate that the 1560 edition does not differ materially from the story in the edition I have, I believe it is safe to judge somewhat of The Goodli History of Lucres from the later edition. However, I note that the 1708 rendering follows the Latin story's conclusion and does not picture Euralius as pining, mourning until his death.¹

Mr. Savage has given a very satisfactory synopsis of the plot of The Goodli History, therefore I shall omit a repetition of the substance of the narrative in detail. Suffice it to say that it is a story of the unwise passion of a lady of Sienné for a follower of the Emperor Sigismund, which Piccolomini claimed to have written at the request of a friend. It is an account of the letters and intrigues of these two lovers, their secret love-meetings, their final separation, and the death of Lucres through grief.

The sympathy of the writer with the lovers reminds one of Painter's Amadour and Florinda. Lucres' husband is only mentioned in the light of an intruder who frustrates the plans of the lovers and is welcomed to his wife's bosom only through fear; he keeps his house as a jailer. (On the other hand, the author says: "He only is not deceived whom his wife has not yet endeavored to deceive," indicating that women are wily and men too stupid.)²

The plot of The Goodli History is all that is requisite, technically, for the short-story. It is handled in a realistic manner; the climax and conclusion seem quite possible, even probable,³ except the account of the close of

¹Cf. Jusserand, J. J., The English Novel in the Time of Shakespeare, p. 84, and footnote.

²I am prone to think the railing against women is one of the conceits of a later date, though I may be mistaken. (Mr. Savage's synopsis does not attempt to characterize the husband, Menelaus.) There are other conceits, some clearly as Euphuistic as Pettie, in this 1708 version; e.g., p.15 which presents "animal similes."

³Mr. Savage has carefully traced the historical background of this narrative.

Eurialus' life in mourning -- there the English author changed the lines of Piccolomini's story and chose an ending "in direct contradiction to the realism of the novella." Although Eurialus apparently had some youthful escapades to his discredit, he evidently was greatly attached to Lucretia and strove to keep her reputation above her desert. The author has drawn a Lancelot rather than a rogue. Likewise Lucretia is drawn with some virtues, though her sin is great; she is not a common courtesan, nor a Countess of Celant.¹ One could not forgive her infidelity, her tricks, and her falsehoods, but one might wish that she had first known and married Eurialus, instead of Menelaus. Only Menelaus is a type; the other characters, including the servants Sosias and Dromo² are individuals.

If we add, to well organized plot, and realistic character-drawing, a sense of situation, and a careful portrayal of details and episodes to give a unity of impression, it will be evident that The Goodli History is a remarkable short-story for so early a date in the development of fiction:

"The exactness with which the location of Menelaus's house is fixed with relation to the court and the lodgings of Eurialus; the Emperor's jest; Sosias' unusual declaration of Lucretia's love; the incident of the *band*, and Eurialus's first letter; his ignorance of Italian; his nervousness and his inability to enjoy his stay when at last left alone with his lady; the ingenuity of Pacorus; the conventional picture of Sienese life in winter; the saving of Eurialus in the stable from the pitch fork of Dromo; the covetousness of Pandalus as a motive for his betrayal of his cousin's honor -- these are but a few of the means whereby Aenias strove to gain verisimilitude. Nor is the character of Sigismund forgotten; if he had met Eurialus as a porter, he would have made his servant the most miserable man in Siena."³

¹The story-teller mentions Lucretia's bastard brother; the inference is that he is her mother's son. Evidently there were untoward influences in Lucretia's heritage. Cf. page 28, Memoirs of Scotland, 1711.

²Mr. Savage says of Dromo: "He is essentially an English figure with his racy complaining and his oaths." Cf. page 17, Modern Lang. Assn. Pub., March, 1917.

³Ibid, p. 12.

The Goodli History of Lucres is undeniably well told; technically it is of vast importance in a study of the novel and the short-story forms; but as one critic has said, "it is rather a warm story to be written by a man who was later to become pope," and one wonders whether it ever should have been written at all.

Following the story of Eurialus and Lucres the period 1560-1565 seems to contain no short narratives except in jest books. There are a few long fictions, some two or more volumes in length.¹

A summary of the progress of narrative writing during the sixteenth century, and a review of the development of that narrative toward the short-story brings us these results:

(1) There were many anonymous writings and translations.

(2) Fictions became longer and were crude in construction, exhibiting a tendency to include all sorts of material within the compass of a single

¹The following table indicates the prose of this period:

1531-	Sir Thos. Elyot's "Titus and Guissipus" (The Boke of the Governour)
cl534-	Lord Berner's transl. "History of Arthur of Little Britaine"
cl534-	Lord Berner's transl. "Hecon of Bordeaux"
1551-	Sir Thos. More's "Utopia" (written 1516)
1556-	"Aurelis and Isabella"
1557-	Sir Thos. North's transl. Guerara's "Dial of Princes"
1563-	Foxe's "Book of Martyrs"
1565-	Golding's "Caesar's Commentaries"

Jest Books

1535-	"A Merry Tale, Witty Questions and Quick Answers"
1557-	"Sackful of News"
1559-63	"Howleglas"
1561-	Owdley's "Fraternitie of Vagabondes"
1565-6	"The Jests of Scoggin"

narrative. They were coarse in substance. The "amorous" story was increasing in popularity. There was no pretense of moral purpose in the writing of fiction.

(3) George-a-Greene and Robin Hood were the only native English stories; these were less inclined toward coarseness than the borrowed plots, and attained some effect of realistic character-drawing.

(4) The only approaches to the short-story were found in the Gesta Romanorum, which, though printed in 1510-15, really belongs to the fifteenth century (1400). Except in the Gesta and The Goodli History of Luces there was no attempt to produce a unified narrative. Fictions became longer and longer, having no recognition for the requirements of plot. Whatever of unity was attained was secured because one chief character was treated in each narrative. The unplotted incidents usually followed chronological order. The success which was gained in the Gesta appears to have been unconsciously reached and to be the result of the didactic purpose of the author. Nevertheless there was a sporadic appearance of unity of impression, effective climax, and simplicity of plot, which from the use which later writers made of it, seems finally to have had its results in the development of narrative. Among the best of these narratives the chief hindrance to perfect technique is their extreme brevity. Brevity, when properly employed, is one of the most requisite qualities of the short-story type. The stories in the Gesta resemble, figuratively, topical outlines, which though nearly perfect as such, are in need of amplification in order to become pleasing literary works.

(5) The best narrative technique attained within this portion of the sixteenth century, from 1500 to 1565, is found in the translation of Piccolomini's De Duobus Amantibus, entitled in English, in 1560, The Goodli History of Luces. This is a really good piece of workmanship on the part of Piccolomini; the characterization gained under the pen of the translator, but the English story's changed conclusion was unfortunate.

CHAPTER III

THE DEVELOPMENT OF THE SHORT-STORY IN 1566-79.

At this point in our study of sixteenth century narrative, a division of the mass of material to be considered is most convenient, since in the year 1566, with the publication of William Painter's huge Palace of Pleasure we meet a decided change in English narrative. In the year 1580 Lyly's Eupheus brings another marked influence. Therefore my third chapter will best be concerned only with narratives written between 1566 and 1579.

Since Painter told in several of his stories that another narrative concerning some of his characters would further enlighten his readers with regard to the incidents he related and evidently Painter did not conceive his stories in the order in which they are published,¹ their order in the volumes reveals little about his development in narrative writing. Consequently, studying the stories in the exact order of their presentation would be of little value, except to convey to my readers the impression of heterogeneousness which one feels in turning from one of Painter's novels to the next and there encountering such a great diversity in narrative form.

In the previous chapter we left English short prose fiction in a decadent condition; both structural art and nobility of substance had been neglected. There had been a promising note in the Gesta Romanorum, a flourish of popular tales, and finally a turning to the writing of jest books, long, poorly organized fictions borrowed from the French metrical romances, and long

¹It is interesting that in Tome I Painter placed all of his selections, from each source, in one group, while in Tome II he arranged them rather according to theme.

prose works. It was evident that the English brief narrative was in need of new material and a new spirit in technique.

Let us see what William Painter attempted. His title page says that his work is a "Palace of Pleasure Beautified, adorned and well furnished with pleasaunt Histories and excellent Nouvelles, selected out of divers good and commendable Authors . . . By William Painter Clarke of the Ordinaunce and Armarie."

Painter followed this with a lengthy dedication, 1800 words, to "the General of the Queenes Maiesties Ordinaunce" in which he protested that he wished above all things not to be considered guilty of ingratitude toward this general who had favored him, and therefore, to express his appreciation, he would translate "that excellent Historiographer Titus Livius" and . . . thereunto join "many other, gathered out of Boccacio, Bandello, Sir Giovanni, Straparole, and other Italian and French Authours."

There are other remarks in this preface which throw considerable light upon Painter's miscellaneous collection of subjects for his stories.

"In these histories (which by another terme I call nouvelles) be described the lives, gestes, conquests, and highe enterprises of great Princes, wherein also be not forgotten the cruel act and tyranny of some. In these be set forth the great valiance of noble Gentlemen, the terrible combates of courageous personages, the vertuous mindes of noble Dames, the chaste hartes of constant Ladyes, the wonderful patience of puissant Princes, the mild sufferance of well-disposed gentlewomen, and in divers, the quiet bearing of adverse Fortune. In these Histories be depainted in livelye colours, the ugly shapes of insolencye and pride, the deforme figures of incontinenzie and rape, the cruel aspectes of spoyle, breach of order, treason, ill luck and overthrow of states and other persons. Wherein also be intermixed, pleasaunte discourses, merie talke, sportinge practices, deceitful devices, and nipping tauntes, to exhilerate your honor's minde. And although by the first face and view, some of these may seem to entreat of unlawful Love, and the foule practices of the same, yet being thoroughly reade and well considered, both old and yonge may learne how to avoyde the ruine, overthrowe, inconvenience and displeasure that lascivious desire

and wanton evil doth bring to their ~~st~~aters and pursuers."¹

Through many sentences in his dedicatory preface Painter informed his hearers that he intended to write of people of "nobilitie."

Both because of his statement that his novelles are histories, and his reference to his work as "a Theatre of the world, and stage of human misery," realism might be expected of Painter's Palace.

The moral advice in the prefaces of Painter's work, which stated that he expected his readers to receive through "good examples of what to avoide," causes one to wonder whether Painter followed his predecessors, using the exempla form, or whether he trusted to the strength of his narrative to produce the desired influence.

Turning the page, we find another preface "To the Reader." Herein Painter recommended his book for all classes of readers, pointing out what would assist each to overcome his sins, griefs, or while away his lonely hours. Almost it reads like a patent medicine circular. The Palace was to cure every one of anything. It is equally as long a preface as the first one to the General of the Ordinance.²

¹Painter, William, Palace of Pleasure (1566), p. 5.

²There can be no doubt as to the weight of influence of an author's purposes upon his writing. This influence is felt in any type of literature, but especially in the short-story, in which so much must be accomplished within a short space. Authorities upon the modern short-story form are insistent in emphasizing the strength of purpose in technique. Notestein and Dunn, The Modern Short-story, pp. 74-75; Bliss Perry, A Study of Prose Fiction, pp. 303-4; Jessup and Canby, The Book of the Short-story, pp. 8-10; Clayton Hamilton, A Manual of the Art of Fiction, pp. 189-190; Evelyn May Albright, The Short Story, p. 28. Beyond that, in studying the work of a century like the sixteenth, in which prefaces and statements of purpose by the authors,-- and sometimes virtual apologies for authorship,-- are met with everywhere, we are under necessity of inquiring into an author's literary intentions and pretensions.

The first of these is the fact that the
 country has been for some time past
 suffering from a severe drought, and
 the crops are consequently very small.
 The second is the fact that the
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 The tenth is the fact that the
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 suffering from a severe drought, and
 the crops are consequently very small.

We will turn now to the stories themselves, observing (1) whether Painter's expressed purposes in writing the Palace were sincerely carried out, (2) whether he was influenced by additional, unexpressed purposes, and (3) whether he was successful in writing short prose fiction that may be classified as short-stories, or approaches to the short-story form. As a result we shall also learn (4) what types of narrative Painter developed within his one hundred and one novels.

From the prefaces we see that Painter stated three purposes: (1) to entertain, (2) to teach and reform, (3) to picture life -- give a "theatre of the world." What did he do?¹

The Desire to Entertain.

There is no disputing that Painter did seek to entertain,-- especially by means of the strange, coincidence, and by a splendid pageant of royal personages. He said much of rank and title, of high houses, and high degree.² Divine power he granted to some characters, -- they were sainted, having virtues beyond human development.³ In many of the stories he showed a desire to bring out in detail gruesome and revolting scenes, e.g. A Strange Punishment of Adultery,⁴ Tancredi,⁵ Irene, the Fair Greek.⁶

¹In the Preface to the Reader, at the opening of Tome II and at the close of Tome II Painter presented no new material either in the way of any new purpose or any new plan for presentation of his themes. His earlier work had been appreciated, therefore he intended to continue in the same view, "by God's assistance."

²Cf. Of a Gentleman that died of Love, novel 60
Of Rolandine the Chaste, novel 62.

³Novel 60, conclusion.

⁴Novel 57.

⁵Novel 39.

⁶Novel 40.

Painter advertised his literary wares quite as boldly as does the motion picture house of today -- his brief summaries take the place of the brightly colored bill-board, exhibiting the most sensational incidents of the story. Undoubtedly Painter sought to entertain.¹

Painter's anxiety to entertain his readers with the wonderful, the miraculous, the famous men of old, led him to incorporate in his translations the exaggerated descriptions of beauty, size, and strength. At times he added more exaggerations. His diction likewise was stuffed with alliterative adjectives, to heighten the effect of importance of these details. In describing his heroes, he was very fond of saying that "nature seemed to have dispoyled herself of riches to enhance his beauty," and the heroine was "so beautiful that there was no one in the entire kingdom, comparable unto her." This description he applied indiscriminately to lords, ladies, peasants, or servants. (While Painter much preferred to write of the "nobilitie," he frequently told of a duchess or a lady of high standing who became enamored of her man servant, or a lord who became fascinated by a slave girl, etc. His characters, however, were usually the English nobility and their servants, or else the Italian nobility and their servants.) Some of the characters Painter drew from Greek or Roman history. But always he used the superlative: they were the greatest, bravest, most cruel, most wicked, or most miserable of human creatures.²

The desire to entertain produced in the stories which Painter chose for his Palace not only unreal character-description and descriptive setting, (in

¹The following "novels" are not supplied with the usual preface or synopsis: The History of Papyrius Pratextatus; Of Sutorius, a noble Romaine Captaine; A Prettie Tale Drawn out of the larke of Aesop; Of the Books of the Sybilla.

²One needs to read no farther than the opening lines or the synopsis to obtain this spirit. The sources which Painter used are in most cases largely responsible for this type of characterization, especially Boccaccio.

which the meagre portrayal of place is almost entirely an exaggeration of measurement, wealth, or historic fame, rather than word-pictures of buildings, cities, and landscapes), but it also produced unreal and extremely verbose soliloquy, monologue, and oration instead of brief, natural conversation, e.g. novel seven.

Another quite natural result of the wish to entertain is that of over-emphasis upon incident, because of which Painter produced in some of the narratives a good plot structure at the expense of all other elements of narrative, but especially short-story technique. In other instances he permitted incident to become entirely too complicated, and there resulted a jumble of examples, comparisons, and digressions. (The fortunes of Painter's contemporary characters reminded him of those of the great heroes of history and he needs must stop to insert a brief historical sketch.) Sometimes Painter reminded his readers, in the midst of his narrative, that, in another novel which he was writing or had written, they would find an equally interesting circumstance. He even foretold, on occasion, the latter events of a story very early in his narrative, giving away the manner in which his story was to conclude.¹ All of these habits, of course, very largely destroyed unity, and even coherence; but especially, such practices defeated the effect of climax. Very frequently emphasis upon a single character, incident, or situation was entirely lost, and with it any opportunity for short-story technique.² The result, one may easily discern, was that Painter produced a large number of "tales," -- "the sum of parts unrelated"; a fewer number of novelettes, when he used a firmer plot structure, reached a climax, and

¹
For example: novel 62.

²Clayton Hamilton, A Manual of the Art of Fiction (1918), p. 177.

attained some unity or sustained dramatic power, but included too much incident for a short-story plot.

Now and then Painter used the opposite method; instead of complicating his incidents, he published one brief event as a jest or a fable, giving it place as a separate novel.¹

Although Professor Canby finds that Painter made "few digressions"² I find many instances wherein he punctuated his return to the plot with "we again turn to our history," and that many of his prose fictions fail in narrative strength because of his great anxiety to include everything.

We have noted the effect of Painter's efforts to entertain in their relation to unity and general construction of narrative. If we turn again to the stories to see wherein he failed or succeeded in realism, we shall find this same desire to entertain had its effect there.

Although everywhere Painter strove for credence, insisting upon the establishment of eminent and indisputable authority, as a foundation for belief in his stories, he attempted to make his readers believe things highly impossible when he translated for them stories in which he found character highly over-drawn -- especially vicious character.³

Novel 27, The Lord of Virle, recounts that "a fayre younge wydow called Zilia, for his promise made, the better to attaine her love, was contented to remayne dumbe the space of three yeares, and by what meanes he was revenged, and obtayned his suite." Another instance of the effect of the desire to entertain by the marvelous, upon realism, is shown in Painter's selection

¹See table at the close of this chapter,-- column entitled "miscellaneous" narratives.

²A Study of the Short-Story (1913), pp. 15, 16.

³Cf. Didaco and Violenta; the murder of Didaco.

of narratives which introduce a necromancer, who accomplishes all kinds of wonders and feats of magic. These magicians were omnipotent, omniscient, and omnipresent,-- men, yet possessed of the efficient attributes of God; and at the same time, aided the designs of evil as well as good men and seemed equally willing to assist the devil, or to play the Divine.¹

When we take into consideration the fact that the audience which Painter addressed did not believe deeds of necromancy to be entirely impossible, nor even highly improbable, and that Painter chose only a few stories of necromancy, his idea of realism cannot on that score be greatly discredited, although today we find him difficult to believe.

The stories of wicked characters, although they contain the exaggerations of his sources, are largely founded upon fact. Bandello is conceded to be a realist, accurately picturing the Italy of his day.

"A strange and marvelous use" is explained in Painter's translation of A Gentlewoman of Hidrusa, "where it was lawful, with the license of a magistrate ordayned for that purpose, for every man and woman that list, to kill them selves."

¹The necromancer in The Lady of Boeme assists a jealous husband to be sure of his wife's fidelity in his absence. This is accomplished by means of an image of a woman, placed in a little box, which like a barometer registers the state of the wife's affections, by the color of the image.

Painter selected another story of necromancy in Mistress Dianora. This magician was hired by a licentious lover "to make a garden so faire in January as in the month of May."

A third instance occurs in Master Thorello and Saladine, in which Painter presented this story: "Saladine in the habite of a marchaunt, was honorably receyved into the house of Master Thorello, who went over the Sea, in company of the Christians, and assigned a term of his wife when she should marry agayne; he was taken and carried to the souldan to be his Faulconer, who knowing him, and suffering himself to be knowen, did him great honour. Master Thorello fell sicke, and by magique art was caried in a night to Pavie where he found his wyfe about to marry agayne, who knowinge him returned home with him to his own house." (Novel 20; tome ii)

Painter is certainly incredible when he tells of a daughter of Tancredi, who when presented with the "dead harte" of her slain lover, "many times kissed the dead harte," and indulged in wise speeches concerning her lover's good life. An Amazon maid would have broken down and fainted under such torture. But Painter was desirous of telling about a very brave woman, and found such a narrative in Boccaccio, fitted to his purpose, and perhaps his contemporaries believed him. An even more terrible and much longer drawn out suffering was endured patiently by the Lady in A Strange Punishment of Adultery. She drank from the skull of her paramour at every meal, and was compelled by her husband to live in a room where she daily beheld the skeleton of this man. Being a wonderfully patient and obedient wife, she endured all of that and remained mentally sound and physically healthy, even while eating out her heart in grief because of her severe punishment. (No matter how ill unto death the love-lorn heroes and heroines, which Painter chose to tell about, might become physically, they never are mentally unbalanced, although a few of his evil characters -- villains and vampires -- become mad with hatred.¹)

Even among Painter's better successes in narrative, he was unable to get away from the superlative treatment of his characters.² He did, however, now and again choose a character which is more realistic -- a man sincerely giving sage advice to his king, and finding himself unable to practise his own preaching,³ or a Lady Panthea, with the suggestions of a shrewd Portia,

¹Cf. The Countess of Celant, novel 24, Tome 11; The Duchess of Malfi, novel 23, Tome 11 (note the inserted incident of the cruelty of the Erle of Monferatto, p. 38); Mahomet and Irene, novel 40.

²Professor Jacobs remarks in his "Introduction" to the Palace, that the Shakespearian dramatists borrowed plot from abroad, but that they were compelled to draw character from the men and women around them. If Painter could have done this, the "short-story" might have been much different.

³King Cyrus and the Lady Panthea, novel 11.

and a simple Ruth. It is frequently true that Painter's characters did not receive this rational treatment to the end of the story. Panthea is given over to the heroics of his other virtuous wives at the very close of the narrative.

Moral Purpose.

Was Painter sincere in his professed attempt to reform and teach his readers the proper conduct of life? What effect has his moral purpose upon his choice of characters?

Painter's Palace of Pleasure opened a new era in the history of short prose. It will be remembered that heretofore the Italian influence in English prose had only been occasional. With Painter's collection of one hundred and one short fictions or novels as he calls them, translated from Latin, Italian, and French writers (principally Boccaccio, Bandello, Marguerite of Navarre, Giovanni, and Straparola)¹ a new zest entered the technique of English prose. No such lively narrative had been absorbed before the Palace of Pleasure. Many of the "novels" of Painter's collection merit detailed study.

It is a matter of common knowledge that the stories of the Italian Renaissance are as a whole rather questionable in their moral influence. Professor Jacobs, in the introductory chapter of his Palace of Pleasure makes an able defense of Painter's selections from the material offered to him in the works of Boccaccio, Bandello, and Marguerite of Navarre:²

¹Jacobs, Joseph, Palace of Pleasure (1890), Introduction, p. 27.

²Jacobs, Joseph, Palace of Pleasure (1890), pp. xiv-xviii.

"The whole literature of the novella has the attraction of graceful naughtiness in which vice, as Burke put it, loses half its evil by losing all its grossness. At all times, and for all ages, probably, similar tales, more broad than long, will form favorite talk or reading for adolescent males. . . . However, we are not much concerned with the tales of this class on the present occasion. Very few of the novelle selected by Painter for translation depend for their attraction on mere naughtiness. In matters of sex the sublime and the ridiculous are more than usually close neighbors. It is the tragic side of such relations that attracted Painter, and it was this fact that gave his book importance for the history of English literature, both in its connection with Italian letters and in its own internal development."¹

It does seem strange that if Painter was searching for material for stories which would edify the youth of England, he should decide to translate narratives from the Decameron. Neither Boccaccio, nor Ser Giovanni, another source of Painter's, in their prefaces make any pretence of greater or more serious purpose than "to let fall some sparkling ray of refreshing light and consolation upon him who may be in that mood, which in time gone by has weighed on me" -- Giovanni's stories were to consist of the tales told by two lovers -- "the amorous conversation which they held with one another in order to mitigate the burning flame of love which consumed them." However, it is to be noted that Painter did not choose the coarsest stories of Boccaccio nor yet those which the Italian writer said called forth the laughter of the group of his story-tellers. (There is, nevertheless, as Professor Baldwin says, "a spirit of the Decameron in Painter.") The Palace does not include some of the most sensual stories of Bandello and Ser Giovanni.²

William Painter was either insincere, or extremely naïve in hoping to bring so much good out of the recital of narratives which would serve

¹Ibid, p. xviii.

²W. G. Waters, in his Terminal Essay, p. viii in the Proem of his translation of Ser Giovanni defends Giovanni in comparison with Boccaccio.

to stimulate the curiosity and cultivate the imagination of the youth of any century.¹

Fortunately few of Painter's novels attempt to appeal through mere vulgarity. The rogue story type of narrative with its attendant coarseness, finds a place in only a few instances.² Sensuality is a much more common appeal.³

¹His stories of the decadent Roman Empire tell of the erection of monuments, and the establishment of temple worship, to honor the memory of the most vicious women. (Three Amorous Dames, novel 13, Tome ii)

Men of high estate are pictured as "the easiest prey to vice," and therefore great men like Alexander, Cyrus, Demosthenes, etc. are "wonderfully to be admired" if they are furnished with moral character, or any degree of self-control. Vice is the common thing, the expected thing. (Three Amorous Dames, novel 13, Tome ii; Of Lois and Demosthenes, novel 15, Tome i; Alexander the Great, novel 2, Tome ii)

The king and queen in The Lady of Boeme allow two brothers, noblemen of their court, to go to a third gentleman's home for the purpose of proving their boast that they can seduce his wife. Throughout this story there is a low moral tone, a winking at vice, in spite of Painter's avowed purpose to exalt the chastity of the Lady of Boeme.

An honest and continually faithful love Painter called marvelous, and of the sixty-one "amorous" plots which are contained in the Palace, the large majority concern adultery, rape, and illicit love. Painter hastened to remind his readers that they must not tire of discourses of love, since God compared the idol worshippers of the Bible to unfaithful wives. Did he feel that censure was merited?

Love, almost without exception, is engendered by the wonderful beauty of the woman or the man. It is increased, in some instances, by the friendship which proves the object of the lover's fancy to be worthy, but beauty is always the first cause. Love is a cruel mistress who drives her victims nearly frantic, frequently bringing them to illness and near to death, or it is a "blind and naked god" -- Cupid, who is rather spiteful in the use of his arrows, and much sympathy is expressed for every man who "suffered the pangs of love" though he loved a married woman and attempted to seduce her. (On the other hand, a woman's dishonest love is strongly condemned.)

²Andrueccio, novel 36.

³Of a Gentlewoman of Pampelunae, novel 56; Of a Gentleman that died of love, novel 60; Mistress Katherine of Bologna, novel 19; Andrueccio, novel 36; The Love of Antiochus with Faire Stratonica, novel 27; A Plurality of Husbands, Novel 29; Marriage of Widow and Widower, novel 29; The King of Naples, novel 51; The King of England's Daughter, novel 34; A Gentlewoman of Pampelunae, novel 56.

At times Painter seemed to contradict himself in his own expressed purposes. He called several of his stories "moral discourses,"¹ yet within the same story he "described minutely the lives of good and evil persons, of both sexes," in order that "everyone might delight their well-disposed minds."² Another instance of seeming inconsistency occurs in his praising deeds which should have been condemned; even according to his own code as expressed in other narratives, they could not be approved.³

Whether or not Painter hoped to reform or instruct his readers, he certainly preached. Sometimes he placed the sermon first and the story followed as a mere illustration; sometimes he gave the story briefly in synopsis, with the lesson baldly stated, then wrote his story in detail, at the close commenting upon the virtuous characters. We are surprised to find that although Painter pointed to his heroes and heroines as worthy of imitation, and warned against the evil examples he presented, still there is an influence of the Greek Romances in many of the narratives, and although the characters make prayer unto one God, and Catholic services are mentioned, yet "Dame Fortune turns her wheel," and luck and fate seem rather to control. Men and women are not able to influence their destiny or to resist temptation -- the spite of unseen powers casts them into despair.

These contradictions are necessarily the cause of a lack of unity of tone in many of the short prose fictions in the Palace of Pleasure.

¹Novel 13, opening sentence.

²The Countess of Celant, novel 24, tome ii.

³He praises the stoutness of heart of Timoclia of Thebes for her cruel revenge upon her betrayer: she tricked him into a cave, where she stoned him to death.

The falsehood of an army officer is praised because "it worked." Painter admired this strategy of lying in Sertorius. He does not treat Sertorius in a jesting manner, which would better fit it than a moralizing one.

The Short Stories.

Are there any good examples of the short-story in Painter's Palace of Pleasure?

In spite of many failures and half-successes, there are a few narratives among Painter's one hundred and one short fictions which are rather good short-stories. Professor Canby, in his Book of the Short-Story, summarizes the importance of the translated novella thus:

"A love intrigue supplies the plot of most of these stories. They are simply written, with few digressions, few flourishes, and little or no originality on the part of the translator. Personality finds little place in them, for it was the plot, and not the characters which interested their writers, and yet they savor of real life, especially the tales from France and Italy, and are full of potentiality. In England these foreign tales were the first successful short stories in prose; they were the first successful transcript into literature of the men and women of the new epoch."¹

The examples of good short-story methods which I find in Painter are four in number: (1) The Love of Antiochus with Faire Stratonica, (2) King Cyrus and the Lady Panthea, (3) Amadour and Florinda, (4) Mithridanes and Nathan.²

¹Pp. 15-16.

²Some authorities upon the short-story are more exacting than others, in regard to the demands which they make upon the short-story form. The majority, however, are agreed that while a great amount of freedom is to be allowed, there are a few very essential attributes which go to make up a successful short-story. [Poe, The Philosophy of Composition; Essay on Hawthorne's Tales; Brander Matthews, The Philosophy of the Short-story; Notestein and Dunn, The Modern Short-Story (1914), pp. 12-13; Albright, The Short Story (1909), p.84; Baldwin, American Short-Stories (1912), pp. 16 ff.; Bliss Perry, A Study of Prose Fiction (1902), pp. 304, 322; Canby, A Study of the Short-story (1913), p. 1; Jessup, The Book of the Short-stories (1903), pp. 23-26, Introduction; and Hamilton (1918), pp. 178-180, unite in a belief that unity of impression is the chief essential of short-story technique.]

Unity of plot, characterization, and descriptive setting may be managed at the pleasure of the writer, if as a result he produces a story which contains

A strange story indeed is The Love of Antiochus with Faire Stratonica¹ in which Painter related how Seluccus, a king of Asia, learning through his physician that his son was dying for love of the queen, his mother-in-law, surrendered his wife and his kingdom to his son.

Antiochus There are four principal characters, -- the queen, king,
and son, and physician. The last three named are more carefully
Stratonica drawn than many persons in other stories by Painter. The
queen in comparison with the male characters is a mere figurehead; she has no individuality but is just a beautiful woman who is easily persuaded to take the younger man for her husband, in place of a less attractive mate.

The plot of this story is unified, with a well presented climax:
The physician feigns at first that it is his own wife with whom Antiochus is so infatuated; then when the king pleads that the doctor give his wife to his son, he is confronted with the truth.

unity of tone, a distinct emotional impression, and sustained emphasis.

"Sustained emphasis upon a single character, climactic incident, or situation" (as set forth in the definition for the short-story, in chapter one, page nine, of this discussion) makes compression of narrative necessary. The word limit of 20,000 is of course only adopted for convenience, because the majority of narratives which extend beyond that limit are apt to be more complicated in plot than the short-story. [Bliss Perry, A Study of Prose Fiction (1902), p. 302; Clayton Hamilton, A Manual of the Art of Fiction (1918), p. 181, "Stories That Are Not Brief"; Evelyn May Albright, The Short-Story (1909), p. 5.]

If the emphasis is to be placed upon character, unique characters are necessary. Only in the case of the story in which descriptive setting is stressed in producing the tone of the narrative is the matter of choice of characters unimportant. (Clayton Hamilton, p. 183; Albright, p. 5; Notestein and Dum, p. 136) Neither Painter, nor any other writer of the sixteenth century attempted to do a great deal with descriptive setting, in short prose. If climactic incident is to be emphasized that incident must be carefully prepared for; if situation, that situation must not be ordinary.

¹ Novel 27. Source = Plutarch's Demetrius, probably in Amyot's translation.

The plot itself is highly unreal, yet it is vividly narrated with much of the intensity of the short-story method. It was a vivid bit of cleverness which caused Bandello to present the climax step by step, preparatory to the king's enlightenment. From that point on the story becomes weak, anti-climactic.¹

In Antiochus Painter chose a good short-story, in which the author forgot to close at the right place or else was unable to uphold the tone of his narrative. Some of the incidents Painter might have lengthened to good advantage; he might have more carefully developed the queen's personality, and made the conversations less stiff.

King Cyrus and the Lady Panthea is a story of devotion and friendship.²

The plot of the story contains these incidents: (1) King Cyrus refuses to be persuaded by his friend Araspas, to visit the Lady Panthea, taken prisoner by the armies of Cyrus. (2) Araspas is put in charge of the fair prisoner and falls in love with her.

The lady is under necessity of notifying the king concerning his friend's suit. (3) Cyrus, after giving him a chance to win Panthea's love honestly, sends him to be a spy upon an army, with permission to return only when he has learned the enemy's secrets. (4) Cyrus consents to allow the fair prisoner to send for her husband to take Araspas' place in the camp. (5) When the husband is slain in battle, Lady Panthea takes her own life.

¹Would a modern author conclude this story with the father's enlightenment as Stockton closes his The Lady or the Tiger? Didactic purpose shows strongly here.

²Novel 11. Source: Probably Bandello 111-9; though Painter cites Xenophon.

The three leading characters are more strongly delineated than is often the case in sixteenth century narrative; each one is individual. Cyrus is kind, honest-hearted, and possesses strong moral character, and will power. Lady Panthea is shrewd and self-reliant and pure. Araspas is a man of strong statements and weak will; when persuading Cyrus to visit the faire Lady Panthea, he maintained stoutly that the will was supreme over passion, and then forthwith himself fell in love.

On the whole King Cyrus is a very good type of short-story to be attained at so early a date; it has all of the requisites of the modern short-story in a fair degree. The tone of the narrative develops through the sincerity of the character of Cyrus, although it is evident from reading Painter's preface and concluding lines¹ that he intended to emphasize the character and beauty of Panthea.

A modern writer would succeed in obtaining a better focus upon one scene in the narrative, probably emphasizing the willingness of Cyrus to allow Araspas to win Lady Panthea if he could do so by fair means. This scene seems best adapted to depict the unselfishness and tolerance of King Cyrus, through his loyalty to his friend.² Painter makes the suicide of Panthea the climax of the action. Since the whole situation concerns the protection of Panthea in the camp of a foreign king, and his protection was the result of his own moral creed, rather than reverence for her husband (note that Cyrus permitted his lieutenant to plead his love), Panthea's suicide at her husband's death does not seem to be a logical climax.

¹"Cyrus erected a monument to the perpetual praise of chastitie and honest love." P. 68, vol. I.

²Compare Bandello, whose narrative does not contain this incident.

Painter used conversation to good advantage in this narrative. Modern methods of paragraphing would greatly increase its resemblance to modern short-stories.

There are sixteen lines of introduction with which Painter did not in any way enhance the value of the story. The actual beginning of the narrative is very artistically worked out by conversation between two of the characters, preparing the reader for the introduction of the leading lady -- Panthea.

Novel 53, entitled Amadour and Florinda, tells the story of the devotion of a sweet young woman, Florinda, to a reckless courtier, Amadour, whom she found to be unworthy. Amadour married a woman he did not love in order to be near Florinda, who married in obedience to her parents and because there was no hope of marrying the man she loved. Florinda sought happiness in worshipping Amadour as a god of virtue, honestly devoted in friendship to her. When she was disillusioned concerning the love of Amadour, after the death of her husband, she went into a nunnery.¹

The evil character of Amadour is strongly contrasted with that of the pure-minded girl, who portrays such even-tempered devotion and simplicity in her attachment that one is apt to forget for the moment that Florinda is married and so also is the man she loves. The old "courtly love" with its eminent dangers is so foreign to modern ideals of love, and of marriage, that only when we forget the duty of husband or wife to their vows, do we find our-

¹Source: The Heptameron of the Queen of Navarre, 10.

selves entirely in sympathy with the lovers. Painter has vividly presented the devotion of this simple girl, unhappily mated, won to admiration by a lover, who though unworthy had wooed her in a gallant fashion. He has also achieved remarkable consistency and realism in the characters of Amadour and Florinda. Perhaps Painter over-reached the mark in causing Florinda to disfigure her face in order that her beauty might not continue to appeal to Amadour.¹ The frustrated love of these two determines the unity of impression in this rather lengthy story of 14,245 words.

Mithridanes and Nathan is the best of Painter's short-stories. It is nearly perfect in structure. There are three incidents, and two outstanding characters,-- Nathan is undeniably the chief. There is unity of theme: best

expressed in the lines of the poet, "the mind a kingdom is."

Mithridanes

and

Nathan

The tone or emotional impression is fascinatingly wrought out

through the calm fortitude and generous heart of Nathan. This

tone begins to be felt in the opening sentences:² "Strange

may seeme thys following Hystory, and rare among those, in whom vertue of liberality never flourished: many we read of that have kept noble and bountiful houses, entertayninge Guests, both Forrayne and free borne, plentifully Feastinge them with the variety of cheere, but to entertayne a guest that aspyreth the death of his hoost, and to cherish him after hee knew of it, or literally to offer his life, seldome or never we reade or by experience knowe, but what moved the conspirator to frowne at the state and life of Nathan? even

¹The Heptameron is not available to me, therefore I do not know whether Painter or the "Queen of Navarre" is responsible for this scene.

²Here Painter achieved a better tone in introduction than did Boccaccio; though Painter is less straightforward, he creates a better background.

that froward pestilent passion Envy, the consumer and deadly monster of all humanity: who imitatinge the like cost, and port of his devout hoast Nathan, and seeking after equal glory and fame, was through envie's force for not attaininge the like, driven to imagine how to kill a good and innocent man: for envy commonly wayteth upon the vertuous, even as the shadow doeth the body."

Nathan, a rich gentleman in Calaya having a noble and liberal heart, desirous by experience to have the same to be knowen," remodelled his Palace on the highway where travellers from the East and West passed, and became famous for his hospitality. "With a great trayne of servantes he welcomed and accepted such as journeyed to and fro . . ." It chanced that his fame flew to the ears of a young gentleman called Mithridanes, who lived in an adjacent country. Mithridanes became envious, so that to hear any one praise Nathan made him very angry; an old beggar woman irritated him greatly by so doing. When Mithridanes spoke to her concerning her frequent visits for alms, she said, "O how marvellous is the liberality of Nathan, whose palace hath twenty-four entries by severall gates, so great as this, and daily begging almes there, never made semblance as though he knew me, and yet the same was not denied me: and being come thither but thirteen times I have been remarked and reproved," and "saying so she went her way and never came thither agayne."

Finally Mithridanes determined to visit Nathan and by treachery to slay him. He did not recognize Nathan, who met him at the gate. Nathan was very humbly apparelled. While they were presumably waiting for admittance to the presence of Nathan, the jealous visitor revealed his evil plan to his host and gained from him advice as to where he would find the best opportunity to kill Nathan.

Upon reaching the designated grove in the morning, Mithridanes found Nathan himself had given him the information which he knew his visitor meant to

use to procure his death.

"Catching him by the band upon his head," Mithridanes cried, "Old churle, thou art dead." Whereupon, Nathan made none other answer, but said, "I have deserved it." When he heard his voice and looked upon his face, he knew by and by that it was "he which had curiously received him, familiarly kept him company, and faithfully had given him counsel." Thereupon Mithradanes, overcome with shame apologized for his attempt, making excuses for himself. Nathan assisted him in his self-defense and so further shamed him.

"Marvel not, Mithridanes, of mine intent and purpose, for sithens I was at age disposed to mine owne free will, and determined to do that which thou hast gone about to do, never any came to me, but I have contented them (so far as I was able) of that which they did demand. Thou art come hither with desire to have my life, wherefore seeing that thou didst crave, I forthwith did mean to give it, that thou alone mightest not be the man that should depart from hence without atchieving thy request; and to bring to pass that thou myghtest have the same, I gave thee the best counsel I could, as well for bereaving of my life, as for enjoyinge of thine own: and therefore I say to thee agayne, and pray thee for to take it, thereby to content thyself if thou have any pleasure therein: for I do not know which way better to employ it. I have already kept it four-score years, and have consumed the same in pleasures and delights, and do know by course of nature in other men, and generally in all things, that long it cannot rest in breathing days: wherefore I think good that better it is to give as I have dayly done and deport with my treasures, than to keep it till nature carry it away in spite of my very teeth and maugre that I have. It is a little gift to give; one hundred years, how muche lesse is it than to give six or eight of those I have to live? Take it then if it please thee, I will beseech thee; for never yet found I man that did

desire the same, nor yet do know when I shall find such one, and if that thyself didst desire it, do not take it: and if it do chance that I do find someone, I know full well that so much the longer that I do keep the same the less esteemed it shall be, and therefore before the same be vile, of little price, take it, I beseech thee."

Then Nathan suggested that he and Mithridanes change places, but Mithridanes, fearing "to diminish the renown" of Nathan, refused.

The "liberal host" honored him many days in his palace; "after that he had let him well to know, that he was not able to surpass him in liberality," Nathan gave leave to return home with his company.

Painter's style in this narrative is calm and smooth-flowing. There is the combined effect of intense interest and quiet revelation -- a "once upon a time" atmosphere. This style is valuable as an additional factor in producing the impression of calmness and kindness, which is the keynote of Nathan's character, and the striking effect of the plot.¹ If we add to this a modern system of paragraphing and somewhat more of descriptive setting, then little more could be done to achieve a "perfect" short-story.²

In Mithridanes and Nathan Painter presented a unique character in Nathan, and placed his emphasis upon him. This story was well chosen also for unique situation and careful preparation for climax: a phase of technique noticeably absent from many of the stories from which he chose.³ Although the narrative is very brief (2500 words), it does not seem to be too brief or compressed for conveying the plot. Painter did not mar Boccaccio's story in retelling it, but rather improved upon it in developing his style. His narrative

¹Clayton Hamilton, A Manual of the Art of Fiction (1918), p. 208. "The Two-fold Appeal of Language."

²Ibid, p. 104. "Emotional Harmony of Setting."

³Cf. Clayton Hamilton, op.cit., pp. 153-154, "Emphasis by Suspense."

is about 500 words longer than Boccaccio's¹ and has the effect of being less hurried in the telling, a characteristic which adds to the successful tone of this particular story.²

¹Decameron, third novel for the tenth day.

²A Brief Analysis of "Mithridanes and Nathan."

A. Introduction: lines 1 - 25.

- I Painter gives a summary of his narrative, giving away the "points" of his story unadvisedly, yet initiating the tone of the story through his style and content here.

B. Actual Opening of the Story: lines 26-44.

- I Introduction of Chief Character.
Painter introduces his chief character, Nathan, at the same time telling the first incident -- the building of Nathan's wonderful palace for the purpose of increased hospitality and liberality.
- II Beginning of Complication: lines 45-52
Mithridanes hears of Nathan's fame, and decides to obscure it by rival hospitality, but his entertainments are disorderly. Mithridanes' character thus slyly introduced with disapproval.
- III Suspense Produced in line 53
Mithridanes "in a little time purchased great fame." Mithridanes seems to be succeeding in overshadowing Nathan's praise.
- IV Second Step in Complication: lines 54-72
A beggar woman asking alms repeatedly at Mithridanes' palace is reproved; she tells him of Nathan's greater generosity. Mithridanes' envy is stirred again.
- V First Preparation for Climax: lines 73-75
"Verily I labour all in vaine, if I myself do not seek meanes to rid him of his life, sith crooked age is not disposed to dispatch him, I must therefore do the same with my own hands."
- VI Second Incident in Preparation for Climax: lines 76-82
Mithridanes rides with a retinue to Nathan's residence, lodging his men secretly in the town to wait for him.
- VII Third Incident in Preparation for Climax: lines 83-93
The meeting of Mithridanes and Nathan; Nathan is not recognized.

In addition to the four full-fledged short-stories which Painter wrote, there are a few other narratives, seventeen in number, which approach

VIII Further Delineation of Nathan's Character: lines 94-103

IX Fourth Incident in Preparation for Climax: lines 104-110
Nathan purposely deceives Mithridanes concerning his identity, giving Mithridanes an opportunity to criticize Nathan's reputation if he so desires.

X Fifth Incident in Preparation for Climax: lines 111-119
Mithridanes reveals his hatred of Nathan.

XI Sixth Incident Preparing for Climax: lines 120-130
Nathan conceals any emotion and commends the plan of Mithridanes, offering his personal assistance.

XII Seventh Preparation for Climax: lines 131-139
Nathan lays a plot to endanger his own life.

XIII Eighth Preparation for Climax: lines 140-142
Mithridanes sends word to his men to meet him at the place Nathan suggested the object of his hatred could be apprehended.

XIV Ninth Incident Preparing for Climax: lines 143-145
Nathan carries out his part of the plan. He goes alone to the appointed place.

C. Climax: lines 146-156

I Mithridanes attempts Nathan's life. He recognizes him just in time.

D. Beginning of Resolution: lines 157-171

I Mithridanes is overcome with shame. He offers Nathan his own life as a forfeit.

II Second Incident in Resolution: lines 172-189
Nathan forgives Mithridanes liberally. There is further character delineation here.

III Further Delineation of Nathan's Character: lines 190-223
Nathan explains, at Mithridanes' request, his lack of fear of death.

IV Conclusion: lines 224-248
Nathan will not let Mithridanes return to his own country until he has completely cured him of envy and caused him to acknowledge Nathan's liberality to be perfect. (A last touch to Nathan's character -- here is an honest pride added to his calm, generosity, and bravery.)

the short-story. The majority of these possess fairly well constructed plots, but fail to attain unity of impression, originality of character, or sustained emphasis -- perhaps fail in all except simplicity of plot.¹

Many of Painter's narratives fail chiefly because of their extreme brevity. For example Painter's novel 30, The Three Rings or Melchisedech the Jew, is so brief (740 words) that it more nearly resembles an anecdote than a short-story; it is rapidly told with a pleasing directness, and contains plot enough for a short-story. Painter should have concentrated emphasis much more upon character in order to improve the effect of Boccaccio's story, but extreme brevity precludes its opportunity. As we read it now, it is simply the skeleton outline of a good short-story. (Lessing's Nathan Der Weise showed what could be done with characterization for this plot.)²

¹Since Painter followed Boccaccio's Decameron so closely as almost to have given an exact translation of his story in the second tale of the second day, Professor Baldwin would probably classify Rinaldo of Este as a short-story. (Charles Sears Baldwin, American Short-Stories, 1912, Introduction, pp.27, 28.) I have classed it as a tale, for it seems to me that the events of this story are loosely flowing adventure, rather than a "self-consistent whole." There are some differences between Boccaccio's and Painter's stories: Painter's is 150 words shorter, and in several instances lacks the "small familiar touch making one see"; the "little miracles of observation." Painter chose to condense the climax -- if Rinaldo of Este contains a climax -- the incident in which the traveller's journey turns from the perils of robbery to the snares of an evil woman. Boccaccio says Rinaldo was "a connoisseur in love-matters"; Painter makes him the victim of a designing widow. Boccaccio says that "the mayde knew well how to please her mistress," Painter makes no attempt to characterize her.

If, as in Painter's Rinaldo of Este, we "suppose the events shaped the destiny of the character, but were not themselves directed by him, the hero would then be little more than the passive victim of circumstances, and the story would take on the loose vesture of flowing adventure." (Notestein and Dunn, The Modern Short-story, 1914, p. 12.)

Because in Painter's Rinaldo the action lacks the vitality such as would be provided by the portrayal of a unique character struggling with a strange situation, and the entire narrative seems not to possess great firmness and strength of texture, I do not consider it a short-story.

²Saladine, the *Souldan* of Babylon, desiring to borrow from Melchisedech an amount which the Jew was unable to lend, determined to so implicate his subject in a controversy concerning religious laws that he should be glad to lend the money in order to escape punishment. The Jew avoids the snare by telling a story of three rings to express his religious views.

Novel 59, Of a Jealous Gentleman, though brief -- 925 words -- contains a short-story outline or plot; A gentleman of Perche becomes jealous of his most intimate friend and by revealing his distrust of the friendship between his wife and his friend, he incites the man to evil. Painter handled the substance of the story crudely, causing the story to appear ridiculous. He employed some of the structural elements of the short-story, but the tone -- the spirit -- of the short-story is absent. The abrupt close of the story resembles the anecdote as does also the brevity of the entire narrative.

A similar criticism applies to novel 62, A Gentleman of the Courte, which is a story of the revenge of a woman upon an admirer who followed her until she returned his admiration, and then became fickle, spending his time with many of the court ladies.¹ The brevity -- it is only 2,220 words, crowds the narrative.

Paris and Theoxena, novel 8, tells of the fortitude of Theoxena, a woman of Thessaly, who, being widowed, married her sister's husband, Paris, in order to carefully rear her nephews. King Philip through his cruelty caused her to plot the death of her entire family in order that they might escape his cruelty.

Painter's story is very brief (1480 words), but there is here a short-story outline and an opportunity for a more persuasive portrayal of the fortitude of Theoxena.

A Gentlewoman of Hidrusa, The Policie of a Good Wife, A Doctor of the Lawes, Sophonisba, A Lady of Thurin, A President of Grenoble, The Marchioness of Monficatto, Dianora, The King of Morocco, The Duke of Florence, Mistress Helena of Florence, Two Maidens of Carthage, Master Thorello and Saladine all

¹ Source: The Heptamerone, novel 9.

might form the plot of a short-story, but as Painter presented them they only approach successful technique.

The Lord of Virle, novel 27, is, as far as mechanics of plot are concerned, one of the best of Painter's approaches to modern methods. There are five brief incidents in the story, all closely related in one situation. Although the action of the story stretches over three years, the greater part of the time is passed over successfully with a brief explanation, and the action is not impeded by the lapse of time between these incidents.¹

The characterization is consistent, but Painter did not improve upon the light tone of the narrative in spite of moralizing interpolations. Like many of the stories translated from the Italian, its tone is neither comic, nor tragic, nor even serious to any great degree. The lack of any definite purpose shows very clearly here its effect upon narrative tone.

Appius Claudius and Verginia, novel 7, approaches the short-story type. The summary given by Painter preceding the story proper is a good outline of the plot:

"Appius Claudius, one of the Decemviri of Rome, goeth about to ravish Verginia a yonge mayden, which endeavour of Appius, when her father Virginius understode being then in the warres, he repaired home to rescue his daughter. One that was betrouthed unto her, claimed her, whereupon rose great contention. In the end her own father, to save the shame of his stock, killed her with a Bocher's knife, and went into the forum, crying vengeance upon Appius. Then after much contention and rebellion, the Decemviri were deposed."²

¹Cf. Notestein and Dunn, The Modern Short-Story, p. 18. "So long as unity of impression and sustained emphasis on climactic situation are not violated, it makes little difference whether the action requires five minutes or fifty years."

²From the above outline it is manifest that there are four incidents here, concerning four characters. The incidents are all closely connected to portray a single situation -- the defense of chastity. The interest is in the plot rather than in any one character's development, and the narrative is briefly and directly told,-- in 3700 words. There is a spirit of tragedy in the story, but there is no especial attempt to create a penetrating tone; there is no particular success in creating a strong emotional effect. Painter, it seems to me, did not tell this story as well as it was told by Giovanni, who used direct discourse in presenting the plea of Appius Claudius, and in the refutation of that plea by the uncle of Verginia. He also made no attempt to put an oration into the mouth of Virginius after he had slain his daughter.

Other Forms of Narrative in The Palace of Pleasure

<u>Tales</u>	Word Length
"Queen Anne of Hungary"	26,048
"Sultan Solymon"	7,400
"Of the Books of the Sybella"	300
"Ermino Grimaldi"	875
"Master Alberto of Bologna"	740
"Rinaldo of Este"	1,850
"Sertorius"	740
"The Amazons"	2,220
"The Love of Chariton and Menalippus"	370
"Of Abdolominus, King of Sythia"	380
"C. Fabritus"	670
"Of the Beastly Nature of Timon of Athens"	505
"Furius Camillus"	925
"The Historie of Papyrius Praxtexetatus"	370
"A Miracle at Lyons"	370
"The King of England's Daughter"	2,960
"Landolpholo Ruffolo"	1,850
"Galzano Madonna"	925
"A Combat Between the Romanes and Albanes"	2,220
"The Pope of Lucrece"	1,480
"Mutius Scaenola"	925
"Martius Careolanus"	2,035
"Phacon and Cartomes"	370
"Artaxerxes"	550
"Of Chaste Death; the Muleteer's Wife"	1,110
"The King of Naples"	1,900
"The Princess of Flaunders"	2,260
"Of a Gentleman That Died of Love"	2,220
"Zenobia, Queen of Palmyres"	3,130
"Faustina, the Empress"	1,110
"Three Amorous Dames"	3,130
"Aristotemus the Tyrant"	4,255
"Two Roman Queens"	5,650
"Alexander the Great and Sisigambis"	1,110
"Ariobarzanes"	23,210
"A Strange Punishment of Adultery"	1,305
"Androdus"	720

Novellettes

"Of Rolandine the Chaste"	7,500
"Euphemia of Corinth"	6,090
"The Countess of Celant"	14,295
"The Lady of Boeme"	24,060

Novelettes

Word Length

"The Lords of Nocera".....	12,617
"The Erle of Angiers".....	5,650
"Giletta of Narbonne".....	3,145
"Taucredi".....	3,700
"Mohomet and the Faire Greek".....	2,960
"A Lady Falsely Accused"	6,830
"Don Diego and Gineura".....	9,990
"Didaco and Violenta".....	7,750
"Alcrane and Adelasia".....	24,060
"The Countess of Salisbury".....	22,940
"The Duchess of Savoi".....	17,020
"The Duchess of Malfi".....	16,650
"Rhomeo and Julietta".....	26,048
"Two Gentlewomen of Venice".....	16,650

Miscellaneous

"Aesop's Lark".....	500	..fable
"Of Lois and Demosthenes".....	300	..anecdote
"Andreccio".....	4,810	..rogue story
"The Duke of Venice and Riccardo".....	3,700	..rogue story
"Phileno Sisterno".....	4,090	
"Alexander and the Sythian Ambassador".....	1,110	
"Metellus on Marriage".....	740	not narrative
"Plutarch's Anger".....	280	..anecdote
"Hannibal and Antiochus".....	150	
"Favorinus".....	1,110	
"Master and Scholar".....	810	..argument
"Marriate of Widow and Widower".....	500	..anecdote
"Letters of the Emperor Trojan".....	7,700	not narrative
"A Gentlewoman of the Courte".....	1,080	..anecdote
"Cardolus and Gyges".....	1,050	..anecdote
"Francis, the French King".....	1,080	..anecdote

The work of William Painter consisted mostly of translating and selecting narratives from a fresh source -- the Italian novella. It is significant that he chose, on the whole, the best of that newly available material, that in only one or two of his approaches to the short-story he did not succeed as well as the Italian author, and that in four instances he chose a narrative which is a real short-story, and did not mar it in the telling. The magnitude of his work

was an innovation in English literature, and its quality might have inspired writers of short prose fiction had the time been ripe for that inspiration, but as we shall see the drama instead profited thereby.

Fenton's Tragical Discourses (1567)

The first Englishman to take advantage of the example which William Painter had set was Geoffraie Fenton, a student of the French and Italian literatures at the University of Paris, who while there became sufficiently interested in Belleforest's Histories Tragiques that he translated them into an English version entitled "Certain Tragical Discourses written oute of French and Latin by Geffraie Fenton, no less profitable than pleasant and of like necessitie to all degrees that take pleasure in antiquities or forreine reapportes."

Although the Tudor Translations gives this work the title of Fenton's Bandello, Fenton did not rest satisfied to translate directly from the Italian novelist,-- he took Belleforest's much expanded version and then, in his own narratives, still further "expanded" it, adding long pedantic embellishments of moral reflection and application, interrupting his narrative in much the same manner as did Belleforest, and that more frequently.

The Tragical Discourses have a moralizing, didactic tone, and Fenton used a copious vocabulary gathered from all kinds of sources (some of his words were never Anglicized), and an elaborate style.

Mr. R. L. Douglas, in his introduction to the Tudor Translation, edited by Mr. W. E. Henley, says that all of the characteristics of Euphuism are apparent in Fenton's Bandello:

"In Fenton's book are to be found all the characteristics Euphuism -- elaborate antithesis, alternate alliteration, the frequent employment of rhetorical questions, and an extravagant use of metaphors largely borrowed from natural history. . though he is much more moderate in the use of such affectations than was Lyly or even Gascoigne, he must be regarded as one of the founders of Euphuism -- a Euphuist before Euphuus."¹

It is true that when Fenton once got into the spirit of his narrative he "frequently forgot all such mannerisms and wrote with great simplicity and directness," but he was frequently indirect in opening his story. Discourse I has nine pages of preliminaries which must be read before the narrative is really under way. Fenton did not often apologize for his digressions as did Painter. Both translated some of the same stories from Bandello; it will be interesting to compare the ability of the two in these stories.

Professor Canby says that Belleforest inflated Bandello's rather straightforward novella, and Fenton further inflated Belleforest. Because of this practice of inflation, there are no narratives in Fenton's work which are short-stories, except in plot. The extreme brevity which at times discounted Painter's work is turned about -- Fenton's thirteen stories are of greater length; the shortest is told in 7,800 words, and four reach beyond 20,000.

In his Tragical Discourses, Fenton committed all of the faults of Painter -- exaggeration, particularly; he was coarser in picturing horrible incidents;² he chose fewer "good" examples than Painter, using rather examples of evil to be avoided. There is no attempt at wit or anecdote in his writing; he chose only the tragic, for instance: Fenton attributed the fate of his

¹Fenton, Geffraye, Tragical Discourses (1898), ed. W.E.Henley, Introduction, p. liv.

²Discourse III, A Young Lady of Mylan; the murder of the unborn child.

characters, very frequently, to some unseen evil influence, as in Discourse XII, of Perillo and Carmosyna. The close of this narrative becomes absurd.¹

On the other hand Fenton seized opportunities to fill in more carefully the descriptive setting for his stories; e.g. the description of the village near Thurin in which dwelt Zilia (Discourse XI). Fenton began in the manner of Painter, and of his sources, with a paragraph of general description which was to appeal to the reason as a background for a marvelous story,--vague and colorless. But he was not satisfied with that, and continued, picturing for his readers "the fragrant air of the fertil felde," "the drowsie tenant of the valley." (Fenton did not know how to fit setting to the emotional tone of his narrative, as the abrupt transition from calmness of scene to a description of Zilia's tempestuous disposition proves.) Yet this interest in setting is flickering, for in all but three of his tragedies² Fenton was content to launch his narrative at once, omitting any preparation of time or place, merely introducing his chief character as a lady or a gentleman of a given city.

Fenton made other changes in his "translations"; he "realized each story for himself and told it in his own way, . . . he imparted some of the fire and freshness of an original work."³ Fenton is much more difficult to read than Painter, because his vocabulary is more difficult, his digressions

¹Carmosyna and Perillo enshrined in one tomb, "with a certain epitaphe in Latten, which I have here composed in our vulgarie verse; which it may please your ladyshipp to ymagine to heare pronounced by the mouth of the dead Perillo, appearynge halfe out of his grave, in his sheete, trussed at eyther ende wyth a fatall knott, speakinge with a voice of terror accordinge to his ghastelye regarde."

²Cf. Discourse IX, p. 96; Discourse VI, p. 250.

³The style used by Fenton is very carefully discussed by Mr. R. L. Douglas, in his Introduction to the Tudor Translation of Bandello, p. liv ff.

more frequent; yet in creative skill, he surpassed Painter who was for the great part satisfied to translate only. Fenton was able to recreate characters for his plots by observing the life about him, as did the great dramatists who used some of these same or very similar plots.

One example of Fenton's ability in character delineation is that of his abbot. Painter's abbots were abbots, and his monks were monks, but Fenton tells more carefully of the individuality of his man in The Villany of the Abbot. This churchman is a man "whose younge discrecion, equal to the green of his yeares, made him no less insufficient to govern the state of his vocation than unable everye way to discharge the office wherein he was invested by oathe and habitt of religion. For having also consente of noble race (whereof he was discended), to favor the wilful appetites of wilful youthe, he took more delite to assyste the exercises of nobilitie than to sit in the chapter house uppon reformatiouns of his monkes, or to employe any part of his tyme in the studye of the sacred volumes of the churche."

Long letters, soliloquies, and "rhetorical debates" with conscience are more frequent in Fenton's Tragical Discourses than heretofore.

A brief treatment of a few of the thirteen narratives will serve to make clear what Fenton accomplished.

A gentleman of Sienna, called Anselmo Salimbena, carrying out his kingdom's laws, determined to fine each alien resident to a certain sum of money.

Salimbena

and

Angeliqua¹

Montannine could not pay. For default he was to lose his head.

A man who coveted Montannine's farm offered him the required sum for his land. (Montannine recites his mishaps in poetry.)

Anselmo Salimbena returned to the country; at first he was

¹Discourse I, Source: novel 55, part 1, Bandello. Painter: novel 30.

tempted to take advantage of Montannine's misfortune to possess Angelica, the sister, but later he realized that if he truly loved Angelica the gallant thing would be to love whom she loved; therefore he ransomed her brother. In gratitude, Montannine felt that he should surrender himself and his sister to the service of his benefactor. (Painter's Angelica here indulges in a long outburst of grief. Fenton's heroine makes her own surrender, for the sake of her brother.) The ruler refused the proffered service, married Angelica, and gave her great honor.

In both translations, Salimbene is the character who most interests us. Painter's heroine is melodramatic, but Fenton dignified her, making her somehow victorious, even while she believed that she had surrendered.

This plot is somewhat less usual. Luchyn wooed Janiquetta with dishonest love, but was unsuccessful. Janiquetta married a mariner.

Luchyn and the Maiden ¹	Luchyn, persuaded by his friends, married, but was unhappy. The mariner was imprisoned, and Janiquetta attempted to sell her honor to gain food for her starving children, but Luchyn protected her and maintained her in honest livelihood.
---------------------------------------	---

The development of the character of Luchyn is similar to that of Salimbene.

¹
Discourse X.

The plot is the same as that of Painter's story entitled
The Lord of Virle.¹ According to Bandello, the widow Zilia was induced to
 admit Filiberto to an interview by a tricky clown who
 pretended to be a peddler of laces and veils. He first
 appealed to Zilia's vanity with his display of trinkets
 and finery, and later flattered her by telling of the devotion of her suitor,
 who offered her all his wares as a present. When, according to Bandello,
 Zilia had obtained the oath of Filiberto -- to fulfill his request "she put
 her arms about his neck and kissed him on the mouth," then demanded his
 three years' silence.

Painter's Zilia was persuaded by the continued visits of a lady
 friend of the Lord of Virle, to grant the interview. This friend vouched for
 Filiberto's honesty. When Zilia had gained the oath, according to Painter,
 "she embraced and kissed him very lovingly. The poore Gentleman, not knowinge
 how dearly he had bought that disfavorable courtesy and bitter sweetness,
 held her awhile between his armes, doubling kiss upon kiss, that his soul
 thought to fly up to heaven," etc.

Fenton gave a yet different description of this scene:

"The malicious lady, notinge the fonde desyer of the knighte,
 and wyth what small coste she might nowe rydd her of an importunate
 suter -- but for a price of great pennance to him that soughte to
 buy it -- tolde hym that, as well to satisfye his present request
 as also to make further prooffe of his faith, she wolde performe
 the full of hys laste demande yf he wolde give her assurance, by
 the fayth of a gentleman, to one thinge wherein she required hym.
 Which the simple Vyrley did not onely promisse by all protesta-

¹Discourse xi. Fenton's narrative is about 7,000 words longer than
 Painter's, is "lighter" in tone and has less preliminaries than usually.

tions of religion or oath, but pawned also the majestie of the Highest for for performyng every such commandment as it pleased her to enjoyne hym. Wherewith she seamed satisfied touchyng th' assurance of his consent, and thereupon entered into the *effects* of her oune promisse, embracinge and kysynge hym as if it had been the firste nighte of theyr mariage," etc.

Perillo wasted his fortune in gambling and was reproved by his friends. He courted Carmoyna successfully. She was unable to obtain her father's approval of her lover, therefore he took ship to re-establish his fortunes, was shipwrecked, captured, and ransomed. Perillo and Carmoyna¹ He escaped all sorts of perils, was joyfaully wedded to Carmoyna, but both were killed, by a "thunder bolt" during a storm, on their wedding night.

This narrative is very brief -- 7,800 words, yet Fenton compressed action to make room for interpolation and comment. The climax rests entirely upon accident, or "fate," the unkindness of which Fenton mourns at length.

The Petite Palace of Pettie His Pleasure (1596)

George Pettie, a graduate of Christ's Church Oxford, when he had gained some military experience and had returned to England, gave his attention to literature. In this he was encouraged by his chum, William Gager, who no doubt shared his admiration for William Painter's Palace of Pleasure, and

¹Discourse xii. There is a great similarity between this story and Greene's Carde of Fancy.

stimulated his attempt to produce a similar work which he called A Petite Palace of Pettie His Pleasure.¹

This little palace contains twelve narratives, whose plots Pettie gleaned from Greek and Roman history and mythology. In spite of his borrowed plots, Pettie is, as Professor Canby says, "more noteworthy for his invention than for his borrowings," and was "perfectly free to tell them as he pleased."

Like Painter, he succeeded in the eyes of his contemporaries. "The Petite Palace went through at least six editions by 1613, and although in a later generation its author's grand-nephew Wood called it reading for school boys, or rustic amorata, yet in 1581 Pettie declared that it had won him such fame as had *hu* which fired the Temple of Diane."²

Pettie attempted in each of his narratives, on a much more elaborate scale than Painter or Fenton, to argue the questions of chief interest in his day. "The favorite topics of love and lust were discoursed through whole plots with such ingenuity that almost every story ends in an appeal for decision or ratification from his audience."³

While Pettie's chief interest in narration was apparently "in ideas and in every kind of argument for which his story could give an excuse," yet

¹In spite of the fact that the printer added a note concerning the title of Pettie's Petite Palace stating that he knew nothing of the author, or the author's friend who offered him the manuscript, and the fact that Pettie, in his preface, declared that he wrote principally for gentlewomen, and did not wish his work to be compared with Painter's, his title is "a barefaced plagiarism" of that of Painter's volumes. It reads:

"A Petite Palace of Pettie his Pleasure, contayning many pretie histories by him, set forth in comely colours, and most delightfully discoursed."⁴

²Canby, Henry Seidel, The Short-Story in English (1909), p. 133.

³Ibid.

⁴The King's Classics under the general editorship of Professor I. Gollaucz, Litt.D. (1908), preface.

the reader is often in doubt as to just what text Pettie was really preaching from, as for instance, in Alexius; at the close of this story, after Pettie had condemned "fleshly folly" and commended the sober second thought of the young man who turned ascetic, he said: "But I could preach better to you in a more pleasant matter. I will leave this text to Master Parson, who while he is unmarried, I warrant will dissuade you so earnestly from such idolatrous doting on your husbands, that he will not stick to tell you besides that you ought to have no respect of persons but to love another man or himself so well as your husband."

There is a vein of humor here and there in The Petite Palace, slyly slipped into the long (and to us tiresome) analogies of Pettie. Throughout his stories he lost no opportunity to rail against the weaknesses and follies of womankind, yet in Pygmalion's Friend this sentence occurs: "For he was so far off from being able to keep himself from being in love with women, that he fell in love with a senseless thing, a stone, an image -- a just punishment for his rash railing against the flourishing feminine sex!" and again: "and so it may be that this Pygmalion thought himself some stone, and knowing that like agree best with their like he thought he could make no better a match than to match himself to a stone."

Of course, since Pettie used a very inflated -- "dropsical" Euphuistic style -- which Professor Canby refers to as "one of the most curious diseases with which a literature was ever afflicted," "his stories are not compressed and lack unity of tone. As they stand, the two little volumes more nearly resemble arguments stuffed with illustrative narrative than the short-story, which has "swiftness of development" as its essential quality in plot. Pettie's classical subject matter is thought to have caused him to strain after dignity of language to suit his material. He had "no mercy for the narrative

which waited. . . it is scarcely necessary to point out that everything notable in the narratives of these Euphuists, except the keen and ardent personalities of the writers working freely through their plots, is headed directly away from good story-telling."¹

In each story which Pettie chose to retell he, as well as Fenton, knew when he had enough incident and sufficient climactic action for a good plot. There is none of the "over-inclusiveness" of incident to be detected in so many of the "synopses" of Painter. In regard to plot, then, Pettie approached the short-story.

In order that we may see somewhat more clearly what was Pettie's success, in so far as he approached the short-story, let us turn to a brief analysis of eight of his narratives.²

Synorix gave a banquet in order to get an opportunity to plead his love for Camma, the wife of Simatus. She ignored his suit, and the letter which he wrote to her. Then he sent an evil woman, whom at first she scorned, but finally she allowed her resolution to be shaken. Camma's husband was murdered at the instigation of Synorix, and his widow forced by her friends to consent to marry her wooer. She took her own life and that of her pursuer by providing poisoned drink for the marriage at the temple.

The theme of the story is the praise of chastity. The situation is a contest of wills between the chief characters. Emphasis is upon plot, and

¹Ibid, pp. 133, 139.

²The four remaining narratives are Minos and Pasiphae, a tale; Pereus and Progne, a novelette emphasizing plot; Amphiarus and Eriphile, a tale (without climax); and Admetus and Alcest, a novelette in which the Greek gods appear as characters in the story, bringing a wife back to life because of her husband's grief at her death.

a good climax is reached, but the characters are merely lay figures, moved about by the plot. Pettie opened the story with a praise of the friendship enjoyed by married couples as the only perfect friendship, and reminded his readers that this story was one "wherein you shall see a marvelous mirror of blessed matrimony, and a terrible type of beastly tyranny."¹ Camma is a "blazing beauty," an "angel," etc. After Camma has taken the poison, she "crawled home," and learned of Synorix's death:

"'Alas,' she says to her children, 'who shall now defend you from your foes, who shall redress your wrongs? Your father is gone, your mother is going, and your poor souls must bide behind to abide the brunt and bitter blasts of this wretched world. But, alas, it was reason that I should prefer him before you, who was the author of you, and who blessed me with you. Well, I see now my time is come, my tongue begins to fail. Come, dear children, and take your last conge of your lost mother. God shield you from shame, God preserve you from peril, God send you more prosperity than your poor parents had. And thus farewell my fruit, farewell my flesh, farewell sweet babes; and O welcome my Simatus, whom I see in the skies ready to receive me!' And so in sorrow and in joy she gave up the ghost."²

A weaker narrative, but one which has possibility in its plot is that of Germanicus and Agrippina.

Germanicus	Germanicus woos Agrippina but her father objects. Finally
and	the father is won and the lovers are married. Germanicus
Agrippina	seeks to attain high estate, and is warned against it by
	his wife. The emperor's throne appears possible for
Germanicus.	Tiberius also ambitious, becomes envious of Germanicus, and murders

¹Pettie, George, Petite Palace of Pleasure (1576), vol. 1, p. 13.

²Ibid, pp. 46, 47.

him by poisoning. In grief the wife starves herself to death.¹

Pettie's Icilius and Virginia relates how Icilius, refused marriage with Virginia, by her friends, is secretly betrothed to her and departs to the wars. Appius Claudius, a decimuir attempts to enslave Virginia through claiming her to be born a bondservant to a wealthy citizen or his kingdom, Marcus Clodius. Her father slays her in order to save her honor. Appius is justly punished by Acilius.²

Painter's Appius and Virginia more nearly follows Livy than Giovanni; Painter adds a sermon at the close. Pettie placed his emphasis upon the love of Icilius and Virginia, while Painter stressed the political corruptness and moral laxity of Appius. Less attention is given by Pettie to Virginia's father.

Scilla rejected a suitable offer of marriage, became enamoured of King Minos, her country's enemy, and betrayed her father to him. Minos rejected her love. When he sailed away, Scilla tried to swim after him, and was drowned in the sea.

Pettie attained unity, brevity (5,000 words), and climax, but here, as elsewhere, he compressed action and preparation for climax by indulging in a long debate with Scilla's conscience, after the manner

¹Unity of plot, climax, and a small group of characters are apparent. Plot is the thing emphasized, yet it is secondary to long discourses on the value of married life. The atmosphere is that of fatality; the lovers seem to know that they are walking into grief, but proceed.

²Here we find unity of plot, few characters,- five, climax, and one situation,- the frustration of the love of Icilius and Virginia. The moral is point blankly stated. Yet we feel in this narrative a strength of character and a sympathy for character, rare in literature of the short prose writings we have read since studying Painter.

of the Euphuists, and we feel that Scilla was made to fall in love with Minos in order that the plot might move on, so abruptly did Pettie treat that part of the narrative.

A Roman maiden, Horatia, wept for the death of her lover, who died fighting with the enemy. Her brother slew her for what he termed her

"traitor" love.

Horatia
and
Curiatius Here indeed is rare simplicity of plot, and Pettie told the story as barely as the briefest tale -- in 5,000 words.

Painter used this plot, changing his source,-- Livy, but little. He took a few privileges in changing indirect to direct discourse, and vice versa, but otherwise his version is an accurate translation. Pettie, however, made out of whole cloth the lover's pleadings and the exchange of letters between these two for whom the story was named. He made an Italian lover of Curiatius, and Horatia he transformed into an Italian maiden, although he located his narrative in old Roman days, when the "Italianate" influence was not known.

Both Livy and Painter made the warrior's victory and Stoic philosophy the center of the story, while Pettie chose to draw his lesson from the pretended disdain of Horatia:

"Surely. I think Horatia chiefly at fault for holding off so long before she would accept and acknowledge the love of her beloved. For if she would by any reasonable suit have been won, they had been married long time before the war began. They had dwelt quietly together in Albania and Curiatius being a married man should not have been pressed to the war."

In writing this story, Pettie chose an Italian theme and source:

Cephalus and Procris	"Cephalus, a lusty young gallant, and Procris, a beautiful girl, both of the Duke of Venice's court, become each amorous of other, and not withstanding delays procured, at length are matched in marriage. Cephalus pretending a far journey, and long absence, returneth before appointed time to try his wife's trustiness. Procris falling into the folly of extreme jealousy over her husband, pursueth him privily into the woods ahunting, to see his behaviour: whom Cephalus hearing to rustle in a bush wherein she was shrouded, and thinking it had been some game, slayeth her unawares, and perceiving the deed, consumeth himself to death for sorrow."
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Pettie, having written the above synopsis, wrote a page and a half of discourse on marriage and the effect of jealousy upon wedded life, ^{and} proceeded to his story. The "modest" Procris begins the courtship of Cephalus, by slyly showing him her favor; she succeeded in her wooing and after her father had perceived her plans, he sent Cephalus away to another army post.

Procris, in Italianate fashion, almost died because of the separation, therefore Cephalus returned and the marriage was celebrated. Cephalus tired of his too easily won wife, and determined upon the long journey which was spoken of in the author's synopsis.

Pettie stopped after each incident to deliver his philosophy concerning the deeds of the characters, and kept the narrative halting. He spoiled his climax by anticipating it too frequently.

The plot of the narrative is that of the old Greek myth, except that Pettie caused Pygmalion to be rejected by a woman he dearly loved -- after which experience he made "a new religion" for himself and turned all his thought to sculpture. Still he worshipped womankind in spite of himself and created a beautiful figure of a woman, in marble. Soon he fell in love with the image and cherished it as if it were real. When he became too unhappy to bear her "marble" heart any longer, Pygmalion prayed to Venus that she would forgive his earlier defiance of her and make his marble woman human. It was done, for one day as Pygmalion caressed the statue, she came to life at his touch, and so he made her his wife.

Pettie made capital of his opportunity to rail at the haughtiness of beautiful women, and used sly irony in making a marble woman more tender. He also produced within his story the usual Italianate atmosphere. Penthea was the wife of Pygmalion's best friend. Pygmalion's love for Penthea was purely platonic -- or nearly so: "And if at any time, as the flesh is frail, the vehemency of his affection forced him to persuade her to folly, he did it so faintly that it might plainly be perceived that he was not willing to overcome," Pettie said. But Pygmalion could not endure an equal in her "affections"; when she showed a fair countenance to another man, during her husband's absence, Pygmalion "being in their presence, drunk up his sorrow in silence, but having withdrawn himself out of their company, he entered with himself into this raging railing:

"O feigned fawning, O counterfeit courtesy, O deep
dissembling, O honey mixed with gall, O heaven turned
to hell!" etc.

Indeed we shall have to agree that Pygmalion's love was purely "platonic"!!

However, Pettie was bent upon using him as a foil for a cruel woman and plot overcame consistent character delineation.

Alexius is the old story of renunciation told in the Gesta Romanorum,¹ put into Italian dress. Professor Canby has summed it up rather accurately:

Alexius "The saintly Alexius becomes an austere student, arguing with his father over love versus learning. He is beaten in the first heat, loves, marries, enjoys; but satiety follows, and his concluding speech is a condemnation of fleshly folly. Thus the bold Pettie has used all these classic stories so that, with some assurance of a listener, he might first discourse, and next orate, and lastly abuse the gentlewomen to whom they were addressed."²

The only remaining short prose of this period is found in jest books. For reference I list the other prose of the period:³

¹Number xv in Rev. Swan's edition.

²The Short-Story in English (1909), p. 134.

³In 1575, Hemetes the Hermyte, a tale of 2,880 words by George Gascoigne was written in an English style, antedated to that of 1500-15. (Gascoigne, George; The Glass of Government and Other Works, ed. John W. Cunliffe (1910), p. 479.)

In 1576 there follows an unacknowledged work in short prose, also by Gascoigne; it is merely the description of the cruelty following the siege of Antwerp, an historical tale of 6,360 words.

1566	Adlington's <u>Apulius</u>	1570-	Asham's <u>Scholemaster</u>
1566-7	Harmon's <u>Common Cursators</u>	1571	Fortescue's <u>Forest of Historie</u> ¹
1566-7	Skilton's <u>Merrie Tales</u>	1572	Gascoigne's <u>Ferdinando Jeronomi</u>
1567-8	Paynell's translation (in part) of <u>Amadis</u>	1577	Holingshed's <u>Chronicle</u>
1568-9	Rowland's (?) translation of <u>Lazarillo de Tormes</u>	1578	Queen Margaret of Navarre's translation of Ortienez's <u>Mirror of Princely Deeds</u> (in 8 vols.)
1569	Underdonne's translation of <u>Heliodorus</u>	1579	Sir Thomas North's <u>Plutarch</u>

If we look back upon the short prose fiction of these thirteen years, it will appear that a new story sense, particularly manifest in preparation for climax, consistent characterization, and ability to maintain a unified tone was gained in the writings of Painter, who produced one particularly good short-story, and three other very fair ones. Besides these in seventeen other narratives Painter met the plot requirements of the short-story. He brought in zest and sprightliness through his Italian translations, but also introduced with it ignoble subject matter.

Fenton had greater ability, if we take his work and Painter's in the aggregate, in the minute delineation of character and setting, but he was less able in maintaining unity of spirit in narration because of his Euphuistic style, and his fondness for the interpolation of didactic paragraphs. His choice of theme was less admirable than Painter's if we consider the total work of each.

¹Said to contain a miscellany of short tales, but none are available to me.

Pettie returned sometimes to the brevity of Painter,¹ but followed the trend of Fenton in themes and in style, leaning even more toward Euphuism, and thus destroyed the compression and concentration belonging to the short-story. Pettie made action subordinate to didactic interpolations, and allowed conversation to become long debate, in this sinning perhaps more than Fenton. "Stiff" letters, with pleas and threats of lovers Fenton and Pettie increased in number and length.² Realism, concentration upon emotional tone, and rapid development of plot were entirely lost in Pettie's Palace.

¹The longest story by Pettie is 6,600 words.

²Only a very few times was poetry introduced.

CHAPTER IV

THE HISTORY OF THE SHORT-STORY FROM 1580 to 1600.

English prose fiction within the period of 1560-1579, it will be recalled, developed a great number of short narratives, intended to be complete in themselves. Authors were chiefly concerned with characters from the ranks of the English and Italian nobility, and a very ornate style, thought to be in keeping with the noble characters, reached a noticeable ascendancy in the work of George Pettie. Didactic purposes were professed by the writers of all types of stories, even of jest books.

If we refer again to the table of prose fiction of the period (1566-1579) it will remind us that in 1568-9 there was published a 13,940 word prose story entitled Friar Rush.¹ This narrative resembled, in structure, the "fictitious biographies" of our first period (1500-1565). Again, in 1569, Thomas Underdowne published a translation (in 109,000 words) of Longus' Greek romance of Heliodorus;² a second edition appeared in 1577. Add to these facts the interest in Greek subjects which Pettie showed in a number of his stories, and it will not be surprising if we find an increasing reference to Greek themes, and an incorporation of Greek romance in the period which we are now to consider. Nor shall we be unprepared for a "longer prose" structure for narratives, depending upon a single character for unity.

¹Cf. Thoms, W. J., Early English Prose Romances (ed. E. A. Baker, London, 1907), p. 411.

²Cf. "An Aethiopian History written in Greek by Heliodorus, Englished by Thomas Underdowne, anno 1587, with an Introduction by Charles Whibley," in the Tudor Translation, ed. W. E. Henley, London, 1895.

There would be, apparently, a struggle between the school of the collection of short stories and the school of the longer romance; likewise there would be a struggle between the inventive or creative writer and the translator. Let us see what results from the contest before the close of the sixteenth century.

There appeared, at the opening of our period, a long prose fiction by John Lyly, entitled Euphues The Anatomy of Wyt,¹ 33,900 words in length. Lyly's Euphues was to become the admiration and therefore the pattern of all the succeeding writers of the fiction of the sixteenth century. The ornate style so highly developed in Pettie, reached its climax in Lyly, and hence this elaborateness of writing bears the name of Euphuism. Didactic purpose was so prominent in Euphues that its influence, also, was felt until the close of the period. Of course the Euphuistic style and the Euphuistic didacticism would tend to lengthen narratives. The chief characters of Euphues are nobles and members of the elite of the society of their day. Did Lyly's choice of characters also dominate the century's stories? Were there no short stories after Euphues? Was realism lost in the stress of instruction?

Barnaby Riche His Farewell to Military Profession (1581).

In the year immediately following the publication of Lyly's Euphues, a soldier with literary tastes published a work entitled Riche His Farewell to Military Profession.² Barnaby Riche (1540?-1617) evidently intended his work

¹Cf. Bond, R. W., Complete Works of John Lyly, Oxford, 1902; vol. I.

²Shakespeare Society Publications (1846), vol. 16, p. 108.

as a valediction to his military career, but he returned to the army soon after, going to Ireland. Although he spent his youth in warfare, and among men who were unlettered, he read French and Italian, knew the classics through translations, and was encouraged in his literary efforts by Thomas Churchyard, Thomas Lodge, and others of their acquaintance. He spent his leisure during a period of fifty years in attempting to write romances and though many of his works -- he boasted that he had written thirty-six books -- are evident imitations of Lyly's Euphues, the work which we shall now consider, His Farewell to Military Profession, is more nearly an imitation of Painter or Pettie, since it contains eight separate narratives only one of which is above 20,000 words.

Barnaby Riche stated his purpose in writing, on his title page, thus:

"Riche, His Farewell to Military Profession containing verie pleasaunt discourses, fit for a peacable tyme. Gathered together for the only delight of the courteous gentlewomen bothe of England and Ireland, For whose only pleasure they were collected together, and unto whom they are directed and dedicated by Barnaby Riche, Gentleman."

Following the title page there is a jesting comparison of the pleasure gained in serving Venus as contrasted with that in serving Mars;¹ and then --

¹"Gentlewomen,-- I am sure there are many (but especially suche as beste knowe me) that wil not a little wonder to see suche alteration in me, that havying spent my yonger daies in the warres amongst men, and vowed my selfe only unto Mars, should now, in my riper yeares, desire to live in peace amongst women, and to consecrate myself wholly unto Venus. But yet the wiser sorte can verie well consider, that the older we wax the riper our witte, and the longer we live, the better we can conceive of thynges appertaynyng to our owne profites, though harebrained youth overhaled me for a tyme, that knewe not bale from blisse. Yet wisdom now hath warned me, that I well knowe cheese from chalke: I see now it is less painfull to followe a fiddle in a gentlewoman's chamber than to marche after a drumme in the field; and more sounde sleepyng under a silken canopie, cloase by a freend, than under a bushe in the open field, within a mile of our foe," etc.

since he cannot play or sing -- Riche adds:

"Why, yet, if I could discourse pleasauntly to drive away the tyme with amorous devices" -- his efforts were worth accepting. "And here gentlewomen, the better to manifest the farther regard of my duetie I have presented you with a few rough heauen histories; yet, I dare undertake, so warely polished, that there is nothing let slipp that might breede offence to your modest myndes."

He expressed no intent to write for the purpose of teaching or edifying his readers. In a discourse of introduction addressed to "the noble Souldiers bothe of Englande and Irelande," he says:

"Then seeyng the abuse of this present age is suche, that follies are better esteemed than matters of greater waight, I have stept on to the stage amongst the rest, contented to plaie a part, and have gathered together this small volume of histories all treatyng (sir, reverence of you) of love."¹

Again, Riche wrote a preface "to the Readers in Generall," asserting his stories to be written for pleasure only, and that the "indecent words or tearmes" which slip in he wished to be regarded as jests that "displease me in puttyng them forthe."

On the other hand, when Riche undertook to tell his stories, he interspersed them with personal comment, flattering the ladies; and prefaced them with didactic paragraphs, much as did Painter, Fenton, and Pettie. Such inter-

1

"I remember that in my last booke, entituled 'The Allarun to Englande' I promised to take in hande some other thyng, but believe me it was not this that I ment; for I pretended then to have followed on, and when I ended withe the Decaie of marciall discipline, so I ment to have begun againe with the disciplines of warre, and with all to have set forthe the orders of sondrie battailles.....but I see the tyme serves not for any suche thyng to be accounted of, and therefore to fitte the tyme the better, I have putte forthe these lovyng histories, the which I did write in Irelande at vacant tyme, before the comyng over of James Fitz Morice: and it pleased me the better to doe it, only to keep myself from idlenesse, and yet thei saie it were better to be idle than ill occupied," etc.

polations as the following are frequent:

"But see, I praie you, how farre my wittes beginne to square: I pretended but to penne certaine pleasaunte discourses for the onely pleasure of gentlewomen, and even at the very first entrie I am falne from a reasonable tale to a raillyng rage, as it may seeme. But I praie you, gentlewomen, beare with my weakenesse; and as the preacher in the pulpit, when he is out of his texte, will saie for excuse, Good people, though this bee somethyng digressyng from my matter, yet it maie very well serve at this present. Take this, I praie you, for my excuse in like case.

And now to my purpose, where I left of before."¹

Barnaby Riche was quite as ironical as Pettie and much more subtly so. One is continually catching himself up with the inquiry "Just what lies behind this sentence?" For one thing, Riche chose, at least in so far as direct statements may be trusted, to ridicule his own sex -- especially for their effeminate tendencies, but we can never be quite sure that he is not shaking with laughter, while he phrases an elaborate compliment to the "gentlewomen,"² and mayhap that he is scoffing at the very style which he uses because "it is better suited to the time."³

Of the eight stories, Riche appears to claim as of his own invention the first, Sappho, Duke of Mantua; the second, Apolonius and Scilla; the fifth, Two Brethern and their Wives; the seventh, Aramanthus, borne a leper; and the eighth, Phylotus and Emilia. Riche's third story, Nicander and Lucilla; his

¹Ibid, p. 22.

²Gentlewomen, accordyng to my promise, I will here, for brevitie sake, omit to make repetition of the long and dolorous discourse recorded by Silla for his sodaine departure of her Apolonius, knowyng you to bee as tenderly hearted as Silla herself, whereby you maie the better conjecture the furie of her fever.

³Riche is no more extreme in his use of the Euphuistic conceits than was Pettie. Soliloquy, rhetorical question, and long learned conversation are the rule in Riche His Farewell, but he made little use of the extravagant metaphors and similies that are characteristic of Euphuism.

fourth, Fileo and Fiamma; and his sixth, Gonsales and his vertuous wife Agatha, are drawn, he says, from the Italian of Master L. B., possibly an inaccurate reference to Bandello. In a concluding section Riche tilts against the extravagance of English women's dress, and incidentally tells a story of the King of Scotland somewhat resembling Machiavelli's Belphegor.

Riche, then, was even more inventive, more of a creator of narrative than Pettie, and not a translator as were Painter and Fenton. He did not strive for the credence of his readers -- he frankly stated that his tales were "forged only for delight, neither credible to be believed."¹

A close examination of Riche's nine narratives reveals their diversity of narrative form. The first, Sappho, Duke of Mantona, (15,900 words) contains this complicated plot:

"Sappho Duke of Mantona havyng long tyme served Claudius, the Emperour, by whose magnanimitie and martiall prowest sundrie victories were achieved against the Turke, was by false imposition
Sappho Duke banished, hymself, Messilina his wife, Aurelanus his
of Mantona sonne, with Phylene his daughter, in whiche banishment thei sustained sundrie conflictes of Fortune, but in the ende restored againe to their former estate and dignitie."

The characters are lay figures; their soliloquies and long pleas are very similar to those of Painter's Palace; some sentences and even paragraphs are nearly identical.²

¹Ibid, p. 16.

²Cf. Painter's Duchess of Malfi, in vol. iii, p. 13; Compare Riche, pp. 35-36. Likewise compare Painter, vol. iii, pp. 14-15 with Riche, pp. 42-43.

The plot of Apolonius and Silla, Riche's "second historie" is also too complicated for the short story.¹ The soldier-author opened his narrative with one and a half pages of discourse upon the real foundation of true love -- "deserte," and the perverseness of people in loving those who are undeserving and do not requite their passions. The sea captain and Silla are not poorly characterized. Riche also succeeded in reaching a very satisfactory method of presenting climax, in both threads of his plot, even if both situations are rather burlesque.

Nicander and Lucilla is the story of triumph of virtue in the heart of an evil Prince who attempted to seduce a betrothed maiden, and did succeed in bribing her ^rbother with promises of a splendid dowery for her daughter. The plot is simple. Riche opened his narrative with directness, refraining from moralizing remarks until the close of his story.

He was not so successful in characterization. Lucilla's shame is more spoken about by the author than apparent in her calm, and her lengthy oration to Don Hercules; neither is Don Hercules real. There is no experience related of the Prince's earlier life to give a reason for his sudden remorse for himself

¹
P. 67: "Apolonius, Duke, having spent yeres of service in the warres against the Turke, returning homeward with his companie by sea, was driven by force of weather to the Ile of Cyprus, where he was well received of Pontus, gouvener of the same Ile, with whom Silla, daughter of Pontus, fell so strongly in love, that after Apolonius was departed to Constantinople, Silla with one man, followed, and coming to Constantinople, she served Apolonius in the habite of a manne, and after many pretty accidentes falling out, she was knowne to Apolonius, who, in requital of her love, married her."

and respect for Lucilla. Riche would have had more foundation for Don Hercules' surrender if he had made him a debtor to Lucilla's lover, Nicander, or a dear friend of his.

The moral purpose which Riche expressed in the story's conclusion is more believable than in some of the narratives, for there is no lightness of tone here, yet the sensual scene which serves for the climax is scarcely in keeping with it.

The theme of Fineo and Fiamma is almost identical with that of Nicander and Lucilla; the "virtuous villain" in this story, however, is the Mohammedan King of Tunis, who has a great number of wives and Finio concubines, and yet is overcome by "the teares of Fiamma and the and onely name of love," and is converted to pity and compassion by Fiamma the misfortunes of Fiamma and her lover, Fineo.

Riche opened this narrative with directness and refrained from moral comment until the concluding sentence in which he stated that though Fortune may for long abuse us, God will finally overcome her purpose. (Here Fortune would seem to be the personification of a feminine Lucifer.)

So far as mechanics are concerned, Barnaby Riche developed a short-story plot in this fourth history, but his plot is unreal. Fineo, Fiamma's lover, was given charge of the "cube" or harem wherein the cruel king kept his wives and concubines, but, according to all accounts of the harems of the Mohammedans, only eunuchs were preferred to such offices. Riche's resolution is too easily effected; it is not real.

Of Two Brethern and their Wives is a tale, without climax. "Two brothers making choyse of their wives, the one chouse for beauty, the other for

riches: it happened unto them, after they were married, the one of their

Of Two Brethern

and their

Wives

wives proved to be of light disposition, the other a

common scold: in what manner they lived with their

husbandes and how in the ende the first came to live

orderly and well, but the other could be brought by no

device to any reason or good manner." The tone throughout this narrative is very light and some of the incidents are portrayed with the coarseness of the rogue story. Riche occupied two pages with introduction, twenty-five in telling the story of the beautiful wife, and two pages in telling of the rich wife; the two narrative threads are unwoven,-- unplotted.

The argument of Riche's sixth history, Of Gonsales and his virtuous wife Agatha, is founded most likely, upon Boccaccio's story, in novel four for the tenth day (which Painter translated in his novel XIX, tome ii). Riche's

Gonsales

and

Agatha

"hero" however, is a less estimable character than the Gentil

Carisendi of Boccaccio, who left the city in which his passion

would give him no peace because the wife of his friend resided

there, and who later rescued this woman from the grave for kind-

ness's sake, and restored her and her new-born babe to her husband. In Riche's story Alonso is a scholar who assisted his friend in making away with his wife, by a sleeping potion, and rescued her for his own sake,-- hoping to have her love when she was persuaded that her husband was false; Alonso renewed his dishonest suit in the tomb; failing, he put the wife in charge of a housekeeper who, he was sure, could persuade Agatha to love him.

Barnaby Riche omitted the incident of the birth of a child, and thereby made his story more credible; he produced a short-story with emphasis upon plot.

Aramanthus Of Aramanthus borne a leper cannot be called a
 borne
 a leper short-story; it lacks unity of plot, and contains too much
 incident. This is likewise true of Phylotus and Emilia,
 which partakes of the rogue story type of humor. In Phylotus, however, the
 Phylotus brief speeches of the chief characters are more realistic
 and than much of the conversation in the narratives of the
 Emilia century.

Within his conclusion Barnaby Riche told a story, seven pages in length, which, except for its great brevity, would be a short-story. It possesses unity, climax, and singleness of impression. As it stands it is more like the anecdote.¹

Barnaby Riche approached the short-story method in three of his nine narratives:- Nicander and Lucilla, Fineo and Fiamma, Baltazar. He wrote one short-story with emphasis upon plot, in his narrative of Gonsales and Agatha. As a whole, his work consisted of longer and more intricate plots than those of his predecessors who attempted shorter narrative. These narratives by Riche served as excellent material for the dramatists, but did not contribute greatly to the development of short-stories. We shall see whether his creative ability inspired his successors to go beyond mere translation.

1

Synopsis: The devil, Baltazar, came to earth and fell in love with Mistress Mildred. Her parents consented to the marriage. After the wedding, the devil gave his wife a chance to make one request, the fulfilling of which was to satisfy her for life. She, with the counsel of her mother, required a complete suit of clothing in the latest fashion. But she soon wanted more clothing in order to keep up with the styles, and so plagued her husband frequently. He finally fled to Scotland. Learning that his wife had followed him, he preferred to return to hell.

Robert Greene¹ (1558-1592)

Professor Jordan has so admirably treated the life and the works of Robert Greene in his volume published in 1915 in the Columbia University Studies in English and Comparative Literature, that any introduction to the man, or lengthy discussion of his writings, except with direct reference to Greene's part in the development of the short-story form, is unnecessary here. Suffice it to say that Greene continued in the vein of his predecessors in the matter of writing long prefaces to explain the purposes of his books -- to cause his readers to "read, laugh, and learn," and that he was one of the most prolific writers of his time, writing to please the audience which accepted his previous works, and falling in line with each new literary fashion, but presented a new element in the composition of narrative in that he preferred even in his earliest books, to write his long stories in sections, or parts, each part being in itself more or less a complete narrative.

Mamillia, complete, is over 35,000 words long, and so would fall outside my thesis, but although the First Part is not a short-story (for the short-story is not the same thing as an episode taken from Mamillia a longer story), yet there are elements in the first attempt of Greene's which should be noticed in passing. The story was written in obvious imitation of John Lyly's Euphues, but Greene was -- if I may be allowed a paradoxical expression -- original in his imitation. He

¹ Although the first part of Greene's Mamillia was published in 1580, since the entire work was not complete until 1583, and since Barnaby Riche's Farewell (1581) was not greatly influenced by Euphues (1580) I chose to discuss Barnaby Riche first.

profited by the definiteness of plan which he found in Euphues, but he created his own characters and reversed Lyly's plot,-- and at the same time produced a treatise very similar to that of his master. To quote Professor Jordan:

"The First Part of Mamillia.....is the only one of his novels.... of which the form was cast in the mold set by Lyly. But though Greene only once chose Euphues as the model for his own work, there is no doubt that he wrote Mamillia with Lyly's novel, and Lyly's success, in mind. Mamillia has come from the court of Venice to be at her father's house in Padua. She receives a letter from a friend at court as to matters of conduct. At her father's house, one Pharicles sees her, falls in love with her, and wins her affection. Shortly afterward Pharicles sees Publia, woos, and wins her. Thus treacherously engaged to both ladies at once, and fearing the outcome of such faithlessness, he decides to leave the country. He does so, leaving behind two faithful women, both of whom, in spite of his fickleness, remain constant in their affection. Publia in the Second Part enters a convent; Mamillia -- a radical departure from Euphues -- marries Pharicles."¹

Robert Greene, then, did not rest content to translate stories, nor to imitate slavishly. He carried further the inventiveness of Pettie and Barnaby Riche. He was not, however, wholly independent, for

"Not in form only, but also in purpose, was Greene's first novel written in very obvious emulation of Lyly. Although he did not follow the exact type again, Greene began to write in accordance with the prominent tradition of the time; and this tradition involved not only the form of Euphues, but its aim as well. Lyly's purpose was primarily didactic..... Greene, although he omits Lyly's element of satire, also was aiming at edification. He was carrying on in Mamillia the tradition of the treatise."²

If we grant that Greene copied Lyly's method of narration in accepting his plot, and at the same time note that Greene rather cleverly turned Lyly's

¹Jordan, John Clark, Robert Greene (1915), pp. 15-16.

²Ibid, pp. 16-17.

plot about, making his treacherous lover a man, we must also speak of Greene's freedom in his delineation of these characters who take the places, in reverse, of Lyly's people:

"We are not," Professor Jordan reminds us, "to be blind to the importance of Greene's work, nor to discount it too much from the fact that it is directly a copy..... Publia, Mamillia, and Pharicles are more than just the inverse portraits of Philantus, Euphues, and Lucilla..... Pharicles meets Publia immediately upon his acceptance by Mamillia. The whole situation indeed is more cleverly conceived than in Lyly. Philantus takes Euphues to Lucilla for the purpose of introducing him to her. The introduction is, obviously, to make opportunity to reveal Lucilla's fickleness; in Greene, on the other hand, the introduction is manifestly accidental. Pharicles is walking with Mamillia for the sake of urging his suit. It happens that she is going to Publia's house. Pharicles goes along. Inasmuch as Mamillia has just granted her love by the time they arrive, we are dumbfounded at Pharicles' sudden passion for Publia. The events that follow, too, occur in quick succession; almost before we know it, Pharicles is betrothed to both, and off and away to Sicily. The apparent fortuitousness of Pharicles' meeting with Publia illustrates what I think is Greene's advance over Lyly. It shows, on Greene's part, a realization of what narrative, as distinct from treatise demands. Euphues is a treatise which came near being a story; Mamillia is a story which retains much of the treatise. Although he was striving to imitate Lyly, Greene's nature led him to a slightly different result.¹ He put into a minor relation the very things for the sake of which, perhaps, he wrote the book, and elevated those which his fundamental interest in events inevitably made prominent. Even in his first production, when his purpose was to preach, he developed the ability, which he was later to develop more consciously, of producing work with real narrative art. Omne tulit punctum qui miscuit utile dulci. Lyly, it may be said, had stressed the utile. Greene found the value of the dulci. Such a discovery in those days was no small thing for a lad of twenty."²

¹ Mamillia bears considerable resemblance, in point of plot, to Painter's Amadour and Florinda, and Heptameron x.

² Ibid., pp. 18-19.

In 1584 Greene's Mirror of Modesty appeared.¹ His address, therein, "to the gentle readers" combines an excuse for publishing "trash" (written because of a lady's request) with an "epistle dedicatory's" assurance that

Mirror
of
Modesty

Greene hopes to influence all women to be chaste and modest. The address to the readers asks that they "wink if they spie a spot," since he is attempting to please a lady.

The plot, which fulfills the requirements for the short-story, brings the climax at the very close of the story -- it is the old modest Susanna theme -- and prepares one for the climax without anticipating the manner of the solution of that climax; Daniel is not introduced until the last. Greene handled his theme seriously, in spite of the tone of the prefaces, but fails in characterizing Susanna who makes a long, bold reply to the wicked elders. The garden setting is better done than most of the descriptions of the century.

Planetomachia (1585) introduced Greene's "framework" method for narration. From its very nature, being dependent upon singleness of emotional impression for its effect, the short-story like the

The Framework
Narratives

sonnet, is not advisedly written in a "series," and consequently the framework method defeats short-story technique. Besides this, the frame is a method born of didacticism, and

¹Greene's Morando or the Tritameron of Love (1584-7) is not classified as narrative, since by far the greatest part of the work is exposition or discourse. The frame is negligible. His Arabasto, the Anatomie of Fortune (21,000 words) is a long drawnout Euphuistic romance, and his Card of Fancy (1584-7) is a similar romance (in style), the plot resembling the Duke of Mantua story in Riche's Farewell.

For similar reasons I have not given room to a discussion of Lodge's Forbonius and Prisceria (1584). Though it is Euphuistic in style, Forbonius seems to have gained nothing from Lyly in regard to narrative method.

²Cf. footnote on Tritameron of Love, p. 90 of this chapter.

therefore ill-suited to good narrative.¹

Although Robert Greene's narratives written from 1587 to 1592 are all built upon this framework plan, which was not fortunate for either long or short prose, yet there are a few of the included tales in which Greene approached the short-story knack. Both Professor Jordan and Doctor Wolff have culled these narratives and have chosen Tompkin's Tale in Greene's Vision and The Tale of the Farmer Bridegroom in the Groatsworth of Wit as his best.²

Other "tales" of Greene might, it seems to me, be added to Professor Jordan's Tabulation of the Framework Tales, for they are as much individual stories incorporated in a longer narrative thread as are the ones which he has listed. There is this difference,-- they are usually more brief, and the connecting sentences often form a part of the conclusion of one story, or the introduction of the next.³ One of these, The Conversion of an English

¹Note that Professor Jordan (Robert Greene, 1915, p. 27) thinks the framework and its didacticism was more heeded and therefore more of an impediment to narrative writing in Greene's day. We pay little attention to it, the tales stand out so much. Thus it was true that the frame method was an unfortunate bequest to Greene's successors.

Cf. C. W. and W. J. Dawson, The Great English Short-story Writers (1910), p. 12: "The ethical method of handling fiction falls between two stools; it not only fails in portraying that which is true for the individual, but it incurs the greater error of ceasing to be true of the face, i.e., typical." Also Notestein and Dunn, The Modern Short-story (1914), p. 26: "People generally prefer their sermons straight. In a story, they do not wish the lesson to be too obvious. They wish to feel that whatever lesson there is lurking underneath a story has been found by their own superior interpretative powers." Again, Albright, The Short-story (1909), p. 47: "The point to be remembered is, that a story cannot take high rank unless it has an inspiring motive of some sort to furnish it a reason for existence."

²Jordan, John Clark, Robert Greene (1915), pp. 28 ff. Cf. also English Studies, vol. 37, pp. 348-9. These tales may be read in Grosart's edition of Greene in The Auth Library, vol. xii, p. 224 and p. 121, respectively. So far no source has been found for these stories. Apparently they are original.

³I refer to the conny-catching pamphlets, including the Disputation between a Hee Conny-Catcher and a Shee Conny-catcher (1592).

Courtizan (second part of Disputation) comes as near being a good short-story as do the two chosen by Professor Jordan and Dr. Wolff. True, it lacks the directness of these two stories, for in the story of the Courtizan, Greene, putting the story into the mouth of the chief character, and thus making the narrative a confession, digresses frequently for purposes of didacticism. However, there is (if we ignore the sentences of deeper reflection and remorse which are not a consistent part of the courtizan's character but are really Greene poking his head on the stage for an "aside") something strangely and pathetically real about this fallen woman who admired an honest man, after years of disrespect for manhood, and was saved from a life of shame by his pity and affection. This courtizan is a shallow-brained woman, childishly vain of her beauty and pitifully lacking in moral sense; she was a spoiled child, who never had acquired self-restraint or self-respect. The clothier who converted her seems much less real,-- his method of bringing the courtizan to see the error of her way does not seem consistent with his higher sensibilities, nor does his marriage with the courtizan appeal to us as probable. On the other hand such a woman as Greene describes would hardly change her life without the promise of ease, admiration and affection; she would hardly work out her salvation.

Greene's converted courtizan is not like Nan, a type,¹ she is unique, in spite of Greene's attempt to make her a mouth-piece for "a watch-word to wanton maidens," etc. He described her impartially even while he made her describe her own character. The plot may be unsteady, stretching our belief,

¹"Whoever Nan and Lawrence may be -- creations of Greene's own imagination -- they are a man and woman in any time and in any place. Be the woman a catcher, she is Nan; be she an Egyptian queen, she is Cleopatra; be she a sorceress, she is Circe." --Jordan, J. C., Robert Greene, p. 119.

but the emotional impression of the story is a sure and lasting one; in that respect Greene succeeded in approaching the short-story.¹ (It may be of interest to recall here that when Greene began writing cony-catching pamphlets, he asserted that he was adding to his purpose of edifying the general public, the hope of converting the class of people he exposed.)

It is within these "included" tales of the picaresque order that Greene did his best work toward developing the short-story. Sometimes he rested satisfied with having thrust his preachment into the framework, and allowed the included stories leeway for free and direct narration.² Likewise in point of realism, this class of stories is Greene's best.³ In Alcida, in Menophon, in Pandosto, in Philomela, Robert Greene "cut loose from any probable contemporary world, and either embarks for an impossible Bohemia, or, inspired by the bold Portuguese, sails under Antarctic skies to Taprobane (our Ceylon)" . . .³ "but Greene's so-called cony-catching pamphlets were really valuable studies of the lives of the sharpers, and made a genuine contribution to the material for a new novel of realism, which was to come only with a later generation."⁴

Professor Canby sums up very accurately the influence of Greene's work considered as a whole:⁵

"Romantic vagueness is in nearly all of Greene's stories, and is joined to an excessive Euphuism, and a surfeit of discouraging. It is, therefore, not surprising that, in spite of the amount he wrote and the reputation it gained for him, he can be credited with no really good short stories..... The

¹"The reformation of the courtizan, however, appears real. I mean not that the story of it -- the manner in which it is brought about -- is affecting, but the emotion which the account of it arouses is real. Here, for one of the rare times in Greene, one may let oneself go and not feel that one is mawkish, too easily moved, unperceptive." Ibid, p. 121.

²Cf. Jordan, J. C., Robert Greene, pp. 96-97.

³Cf. Canby, H. S., The Short Story in English, pp. 141-142.

⁴Ibid, p. 141. ⁵Ibid, pp. 142 ff.

plots show a certain originality. Some are borrowed entire; the majority are either compounded of simple and familiar themes, or made up of original incident pieced out by episodes borrowed from well-known stories. It is an attempt, which seems to have been successful, to remodel foreign material for the taste of readers a little tired of the Italian novella, yet ready to read new versions, in which Italian plots were disguised to resemble the old and secretly loved romance. But, in spite of their gorgeous diction, there is a lack of flavor in these stories. There is too much fine writing, too much imitation, too little personality, though plenty of the personal. The suspicion of hack work is always upon them."¹

Yet, in justice to Greene, I wish to emphasize the fact that he did contribute to narrative development by means of his sporadic success in character drawing, his cleverness in adapting borrowed episodes to his purposes, and in his occasional originality in plot. Greene's treatment of the common people within his stories; his better appreciation for comedy; and his ability to forget Euphuistic conceits when he is thoroughly carried away by his theme -- these developments are not to be neglected. I have already pointed out how Greene improved upon Lyly, in his Mamillia, and his Conversion of an English Courtizan, with regard to character drawing,² and noted his sense of unity of action in Tompkin's Tale and The Farmer Bridegroom.

¹The influence of the Greek learning brought through the Renaissance and the revival of interest in Platonic philosophy is marked in many of the lengthy arguments and debates of Greene's men and women. Like Pettie he had "no mercy for the narrative" at times, and herein, in his introduction of debates he is following the Italian influence also.³ The pastoral romance is in its very nature opposed to brevity, hence there are no short narratives from Greene's pen which are pastoral, like the Greek romances, but two long prose works, Pandosto and Menephon, are pastoral and doubtless were influenced by Angell Day's 1587 translation of Daphnis and Chloe. (Cf. Jordan, J. C., Robert Greene, pp. 39-47, and footnotes.)

²Prof. Jordan has already called attention to these points.

³Cf. Crane, T. F., Italian Social Customs of the Sixteenth Century, Cornell Studies in English, Yale University Press, New Haven, 1920.

Tarleton's News Out of Purgatory.

In 1590 there was published a series of eight stories, varying in length from 770 to 3850 words, included in a frame-work, quite similar to the method of Greene's Vision. In his Vision, Robert Greene told of meeting Gower and Chaucer under an oak tree, in a dream, and there hearing these men discuss the sin of writing lascivious literature. Each man told a story. Tarleton's News out of Pergatory tells that the author met the ghost of Tarleton, the famous Elizabethan comedian and court jester, under "a faire tree that had a cool shade" and there listened to his account of purgatory. The News has been attributed to Nash, but there is no certainty about its authorship. I find more similarity between this work and that of Nash and Greene than any other writers (Greene would hardly have failed to own the book, and Deloney would have been unable to refrain from versing).¹

These narratives are not original, they are taken from the old Gesta Romanorum, old romances, Persian tales done into the French, Grange's Garden (1577), Boccaccio, Straparola, etc.² They are straightforward narratives, free from Euphuism, but their themes are coarse, and frequently their wit is unsavory. However, the least we can say to their credit is that they continued the attempt to write short prose fiction, and were not lost in the surge of the waves of Euphuistic burdening of narrative.³

¹ This book called forth a reply (less clever, yet in similar vein) in the same year 1590, The Cobbler of Canterbury; the authorship of which is a matter of conjecture.

² Cf. Shakespeare Society Publications, vol. xv, pp. 53 ff.

³ Cf. Canby, H. S., The Short-story in English, pp. 148-9.

Thomas Lodge.

The Life and Death of William Longbeard (1593) is the only narrative by Thomas Lodge which is less than 24,000 words long, yet from the title it is at once evident that William Longbeard is not a short-story theme, it relates the entire life of William; but it is true that Lodge treats his life in more or less disjointed episodes; each episode is a tale of roguery or vice, and consequently the narrative does not rise above the rogue story type, though it is related with more seriousness than the jest-book stories of Tarleton, and Chettle's Kind Hearts' Dream.¹ Verses are inserted to praise William's mistress, Maudeline. In 1594 Nash's Unfortunate Traveller appeared, dedicated to the Earle of Southhampton and Baron of Tichfield. In his dedication he says:

"All that in this phantasticall Treatise I can promise, is some reasonable conveyance of historie, and varietie of mirth..... it being a cleane different vaine from other my former courses of writing."

There follows a jesting "induction to the dapper monsieur Page of the court." This book is to be so revered as to cause men to take off their hats as they pass the stationers, etc. This induction is "only let this suffice for a taste to the text and a bit to pull on a good wit with, as a rasher on the coales is to pull on a cup of wine Heigh pass, come aloft: every man of you take your places, and heare Jacke Wilton tell his own tale." It is a queer mixture of rogue stories, jests, lascivious tales, and stories of cruelty and

¹ Henry Chettle's Kind Hearts' Dream (1594) can scarcely be called narrative. The author under the name of Kind Heart, after a drinking party, fell asleep and five papers were handed to him, in his vision or dream, by Greene, Tarleton, etc. They were invectives against some of the abuses of the time: (1) writing and singing ribald poems; (2) quack doctoring; (3) close juggling; (4) necromancers; (5) envious criticism of contemporary writers. Cf. Percy Society, vol. 5, pp. 9 ff.

murder. Told in the first person, closing with a half-serious reformation, and declaring if his book has pleased any one he will try again.

In the preface Nash said if he failed to please he would never more write outlandish narratives.

The Bible, philosophers, ancient wiseacres are frequently quoted.

Doctor Faustus (1592); Thomas of Reading (1599-1600), by Deloney; Tom a Lincoln (1599) by Richard Johnson (?); etc. are similar longer prose narratives, told in episodes, and dealing with rogues; in each case the story is named for the chief character, by which it lays claim to some sort of unity.

Francesco Colono's Strife of Love in a Dream (1592) is built upon a similar narrative structure but is pastoral in setting and less brutal in jest. It is over 35,000 words.

It is to be regretted that Thomas Lodge did not write some short prose of equal interest and ability with his longer romance Rosalynde (over 35,000 words). When once he had left his frame of "the golden legacy" and had launched into the narrative proper, Rosalynde goes forward with gratifying speed and contains some brief and convincing conversation. Lodge's critic in the Dictionary of National Biography objects that "his graces are of a languid order, and the modern reader finds it tedious";-- still when compared with the extreme effects of Euphuism and the great brevity of the un-Euphuistic rogue stories Lodge was accomplishing much when he sought the mean highway of "languid graces."

Thomas Deloney

The Pleasant History of the Gentle Craft, by Thomas Deloney, was published in 1598. The entire work exceeds 60,000 words, but it is divided into two parts: the first "to all courteous readers," and "to the gentle craft,"

and the second bearing a similar salutation, if more brief. This work is subdivided into chapters, the first contains fifteen chapters, and the second eleven. Occasionally a story is continued through several chapters, sometimes it is finished in one chapter, making the Gentle Craft not unlike a jest-book collection of tales. Professor Canby pays this tribute to The Gentle Craft:

"It was a man out of the masses who first made respectable literature from the unadorned stories of the vulgar. Thomas Deloney was a silk-weaver who had made a reputation by ballad-writing before turning to fiction. He tried several ventures, but only one in any way purports to carry on the tradition of the short-story. This was The Gentle Craft (1597), a story collection celebrating the guild of shoemakers, written for the uncritical and giving them, in a familiar style, everything old or new in fiction that might hit their fancy. One tale is a saint's legend, with a dash of Euphuism; another is a bourgeois version of a Greenesque romance; still another a miniature jest-book; while in Simon Eyre, and Richard Casteler we get pictures of London life and London manners, the best in fiction since Chaucer and to be equalled only in the underplots of the contemporary comedy.

"Comedy, indeed, was beginning to pay back its debt to fiction. So one may judge from the thoroughly natural dialogue, and the lively scenes from English life in these stories. But their structure comes rather from the old prose romance, the narrative ballad, or such native and popular material. Form in narrative, arduously imported from the Latins some thirty years earlier, had been consistently abused by the wits, and is no serious consideration with the silk-weaver. His leanings are towards the novel, which he could not attain, and, gifted with great powers of realistic narrative, he is blind to the advantage of compression, arrangement, and careful unity, which the Italian short stories, provided by the translators, alone could have taught him. His virtues lie elsewhere. 'Expect not herein,' he says, 'to find any matter of light value, curiously pen'd with pickt words or choise phrases, but a quaint and plaine discourse best fitting matters of merriment, seeing wee have herein no cause to talke of courtiers or scholers.' Now a 'plaine' narrative was what story-telling needed at just this time, and the 'pickt' word the disease it was sick of. Honor to Deloney, therefore, who tried to bring back unadorned story-telling even if our boasted 'sense of form' would have been a 'pickt' word for him. Honor came to him and The Gentle Craft in a remarkable succession of editions, but the romance was too much for the cause of plain

narrative, which had to wait some hundred years for a fashionable success."¹

The first narrative in The Gentle Craft--The pleasant History of S. Hugh; and first of all, his most constant love to the faire Virgin Winifred is a curious mixture of narrative structure. In length it is about 7,500 words, covering four of Deloney's chapters. To begin with the hero is Sir Hugh, desperately in love with Winifred, who promises to give him a reply to his plea after a space of three months. In Chapter II Winifred lives the life of a religious recluse, while Sir Hugh bides his time in sorrow. But she scorns him when he comes for his answer, and declares herself to have set her entire love upon heaven. Disgusted, Sir Hugh seeks a place where women do not come, but in vain. He roams from city to city, always meeting with beauties that remind him of his unkind Winifred. Taking a boat for "the western isles" he is shipwrecked; if he was a spineless, doting lover before, now he is the most maudlin of Euphuistic swains: "O how happy I would count myself if those fishes which shall live on my bodies food might be meat for my love! It grieveth me much to think that my poor bleeding heart, wherein thy picture is engraven, should be rent in pieces in such greedie sort; but thrice accursed be that fish that first setteth his nimble teeth thereon, except he swim therewith to my love, and so deliver it as a present token from me."

Deloney rescued his hero on a strange shore, where dwelled "monstrous men that had but one eye apiece, and that in the middle of their foreheads." Rescued from these, he was in danger from a dragon, but a kindly elephant led him safely through a wilderness, after which Sir Hugh took ship for England.

¹The Short-Story in English, pp. 146-148.

In Chapter III we are told how Winifred "was imprisoned and condemned to die for her religion: and how Sir Hugh became a shoemaker, and afterwards came to suffer death with his Love: showing also how the Shoemakers tools came to be called Saint Hughs bones, and the trade of Shoo-making, The Gentle Craft." Winifred chose death by bleeding, and Hugh was grateful when he was condemned to die by drinking her blood into which they put poison.

Chapter IV tells of the roguery of the Gentle Craft in profiteering with Hugh's bones.

There is certainly more Euphuism, and jest-book spirit than saint's legend in this narrative.

In Simon Eyre and Richard Casteler we do get good "pictures of London life and London manners," but the characters are only emerging from the lay figure stage into which Euphuism had thrust them. Margaret and Gillian of the George are sometimes individuals, sometimes mere Punch and Judy figures; Robin and Richard, also, but certainly they are more nearly alive than Sir Hugh or Winifred.¹ London itself is very vaguely pictured; descriptive setting as usual within this century was considered of minor importance.

Nicholas Breton

One more writing, 1,560 words in extent, should be mentioned in our survey of the century -- The Miseries of Mamillia by Nicholas Breton, published

¹Winifred became as maudlin as Hugh: "At what time the Lady turned herself to Sir Hugh and spake to this effect: 'Now do I find thee a perfect lover indeed, that having settled thy affections above the skies, art readie to yield thy life for thy love, who, in requitall thereof, will give thee thy life forever,' and so she grants him "one chaste and loving kisse from my dying lips."

in 1596 (?).¹ Although the narrative is brief and secures a certain amount of unity through the character Mamillia who recites her woes, it does not represent a short-story theme.² The action is almost an unplotted series of circumstances. It is not rich in incident, but tries to develop sentiment in regard to its incidents. Breton's style is important, since it is not elaborate, but is valued by historians of prose narrative for its simplicity. On the other hand, the emotional portrayal of incident is Euphuistic, and the seeking for gruesome detail (Mamillia's loathsome lover's kisses, and the scene wherein her nose is bitten off, for example) is like Painter³ or Fenton's most revolting scenes. The conclusion is similar to if more direct than Fenton,-- Mamillia's husband dies of passion after killing her enemy, and she dies crying out, "I hope to go to God; I bid you all farewell."

A resume of the progress of narrative in the sixteenth century reveals a lack of a conscious attempt to produce a short prose fiction which should be the result of one vivid emotional impression conveyed effectively to the reader. The leading motives of sixteenth century authors were didacticism, imitation, and a propensity to relate coarse jests and lascivious tales. The story sense appeared now and then in the sporadic success of an author, who, however, did not realize wherein his real ability lay. Creative genius was rare. There were only occasionally sincere attempts at realism. The best stories of the period of 1500-1565 were translations -- The Gesta Romanorum, and The Goodli History of Lucretia. William Painter, the best writer of short-stories within

¹ Earliest edition extant is 1599.

² There are five separate "miserics" of Mamillia; the action includes Mamillia's entire life, it does not crystallize around one "situation."

the second division of the century (1566-1579), translated four good short prose fictions; The Love of Antiochus with Faire Stratonica, King Cyrus and the Lady Panthea, Amadour and Florinda, and Mithridanes and Nathan. Geoffrey Fenton developed a better technique in delineation of setting and character, but lacked the directness of Painter, and George Pettie wandered still further from an appropriate style for a short-story; neither wrote original narrative.

Barnaby Riche (1581) made a noteworthy departure when he invented five of the nine narratives in his Farewell to Military Profession, though he did not lift English prose to a nobler tone. Robert Greene wrote three original short-stories, Tompkins Tale in Greene's Vision, The Farmer Bridegroom in A Groatworth of Wit, and The Conversion of an English Courtizan. In these he was fairly successful in plot and character delineation. In the work of Thomas Lodge there was a breaking away from the trappings of Euphuism, and a new taste for English characters and English scenes, rather than Italian ones. Deloney, in his Gentle Craft, introduced a better comedy, more English scenes, and had some success in the realistic portrayal of English life in the vicinity of London, among the lower classes of people.

All of the elements of good narrative technique were recognized by someone at some time within the century,-- Painter's translation of Mithridanes and Nathan being the best success in reaching unity of impression.

English short prose fiction received its impetus through the Italian novelle; consequently it suffered from its vices at the same time that it profited by its virtues: the English stories gained from the novelle zest, simplicity of action and rapid development of plot; it also imitated the Italian themes of lust and trickery.

The great English genius of the sixteenth century, William Shakespeare, began his work too late to influence its prose through his dramas; instead he himself profited by the Gesta Romanorum, Doctor Faustus, The Palace of Pleasure, Tarleton's News, Lodge's Rosalynde, and Barnaby Riche's narratives. The successes of these men in prose fiction were destined to be used in the immediate enrichment of the English drama, while the short-story waited for a more convenient time.

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